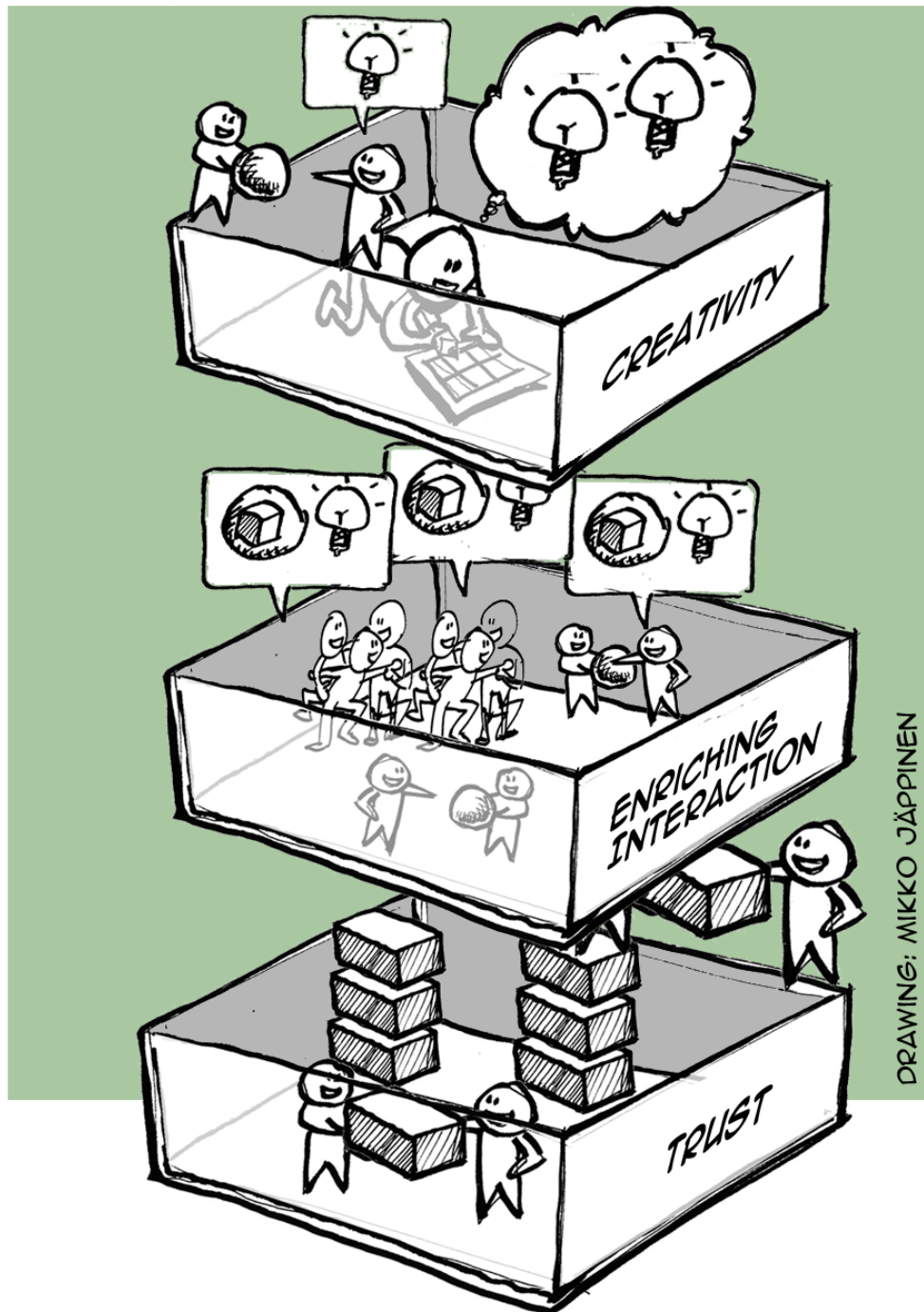


DEVELOPING EXPERT COMMUNICATION

Suggestions for improving creative design



APPLICATION: TAPANI JÄMSEN SCHOOL OF ART AND DESIGN HELSINKI 3/2011
IDEA: PHILOSOPHER PEKKA HIMANEN, AUTUMN 2010 HELSINKI

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MA in New Media

Title of pro gradu thesis

Developing Expert Communication - Suggestions for improving creative design

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Prologue to Translation

Philosopher Pekka Himanen gave an inspiring lecture on the human culture of creativity in autumn 2010. He highlighted the significance of trust and enriching communities as the basis of success and creativity. He gave examples of this in his own life and the lives of other creative people. He also described how mutual appreciation, encouragement, and enriching interaction between people provide the basis for creativity and success as a fundamental force.

I started to think about the enriching communities I had been privileged to belong to, and was inspired to write this pro gradu thesis. For the translated version of my thesis, I considered the evaluators' valuable comments and complemented the work as follows:

- page 15, section 1 Introduction, sections 2–3
- pages 24–25, section 2 Human-centredness in creative design and communication, sections 2–3 and figure
- pages 82–83, section 5.6 Overview from the perspective of the research questions
- pages 85–86, section 6.2 A couple of words about the Web10 project

Philosopher Pekka H. is doing an outstanding job whilst tirelessly lecturing about the significance of mutual appreciation, trust, and enriching communities for life and people's success. He has made me pursue what is important and do my small share of the big picture. I want to thank everybody with whom I have had the privilege of interacting in an encouraging and enriching atmosphere. I want to thank the informants participating in my pro gradu project, and translator Marja Heikkinen whose translation is better than my original. Mikko Jäppinen gave me the idea for the topic and provided the great illustrations. Mikko also reminded me about the significance of humour in the building of trust and cooperation. Joy for life!

Abstract

The initial motivation for my pro gradu thesis was a desire to investigate and develop the cooperation and communication between creative experts while working. I got the opportunity to do this in late summer 2009, when the reform of the webstore Veikkaus.fi was started. What we were facing was a giant project with a super busy schedule. Those involved were easily motivated to start thinking about how we could facilitate our cooperation by any means possible, for example, by developing our mutual communication and interaction.

Interaction needed to run smoothly in the project's multinational network of people with offices in different locations. Veikkaus' Web10 reform employed nearly 200 people from five different countries and ten different companies at the maximum.

The work was based on human-centred thinking, which creative experts used as a source of inspiration. They knew they were building services for customers and understood that the needs, thoughts, and understandings of these people should be taken into account in the creative planning work. Human-centred thinking is part of the toolkit of creative experts.

The purpose of this pro gradu thesis is to enrich creative communities working with the new media by considering, e.g., second-order understanding, the relationship-constructed and constructivist perspectives, as well as the theme of trust, which I was inspired to investigate further during two lecture series given by philosopher Pekka Himanen in autumn 2010. Each of these issues is also central to the development of communication and interaction.

The analysis centres on creative experts whose thoughts and feelings are in focus, running through the text. The experts reflect on their interactive skills, and discuss the significance of active listening and building of trust for cooperation. They talk about interaction during the creative design work in the Web10 project and the related cooperation. They also tell about their experiences of problems in communication and interaction, and give their views of how interaction and cooperation could be developed.

Attached to this work, there is a *Guide for communication during projects and creative cooperation at Veikkaus*, including a checklist-like *Model for thinking up a communication plan*.

Key words: human-centered, second-order understanding, building trust, active listening, language of design, communication based on listening and understanding, interactive skills.

Evaluations

Evaluation of the pro gradu thesis for the degree of MA in New Media,
Media Laboratory/ Department of Media /Aalto University /School of Art and Design

Pro gradu thesis evaluated:

”Developing Expert Communication - Suggestions for improving creative design”

Author of thesis: Tapani Jämsen

Submitted 3/2011

Evaluator:

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Tapani Jämsen’s pro gradu thesis for the Master of Arts degree is an exploratory narrative about “the development of the cooperation and communication of creative experts within the new media during working hours”. Jämsen addresses expert communication through literature and a reform project of the webstore Veikkaus.fi, in which Jämsen acted as a design planner and coordinator for approximately a year. As one of his core research results, Jämsen presents a communication guide and a ”model for thinking up a communication plan”, targeted at experts who are ”reflecting on and/or planning the communication of their creative community and its development”.

Jämsen’s work sheds light on communication in an expert organization, the organization of work and the cooperation methods that are most often invisible to outsiders. The chosen research object is topical, as the decentralized information work, the increasing number of communication channels and the growing volume of communication impose new requirements on work and its organization. What makes the research object challenging is the multidisciplinary nature and wide scope of the topic.

Jämsen makes use of the methods of, e.g., action research and ethnography, and he has produced rich empirical research data consisting of a research journal, a background survey addressed to certain members of the working group, as well as interviews. These data provide the reader with a multi-faceted view to the opportunities, challenges, and points that need further development in the communication and cooperation within the expert organization.

In the introduction Jämsen defines his research object clearly, and justifies his research task and questions, together with his research themes by making reference to source literature. However, Jämsen describes the reform project of Veikkaus.fi and his own role to a very limited degree only, e.g.: “rather unique in terms of its scale; subject

to a very tight schedule, comprehensive and extensive large-scale project”, “Veikkaus Web10 reform employed nearly 200 people from five different countries and ten different companies at most”. I would have been pleased to read a brief description of the project and its objectives, together with some basic information about the working group and community studied. The pro gradu thesis would also have merited from an account of how Jämsen selected the informants in the project group to answer the background questionnaire survey and to participate in the interviews. In addition, it might have been worthwhile to dedicate a subsection of the Introduction to explain what different elements the research data consist of more concretely, and how the data were collected.

Jämsen delineates his research questions as follows: “How is the communication between experts constructed and how does it change during the creative cooperation on Veikkaus.fi?” and “How does the pursuit of change in communication influence the cooperation between experts?” Unfortunately Jämsen does not return to his research questions at a later stage in his work; nor does he give explicit answers to his questions on the basis of his data, or make a synthesis. For example, the final section of the thesis would have offered a great opportunity for that. Further, attachment 4 at the end of the thesis called “Plans for the action-research based development periods” lists concrete objectives and operative proposals. The relationship between these objectives and the research questions remains unclear in the text.

Jämsen has a pragmatic and eclectic approach to the source literature. In fact, he states at one point that he is using literature which he believes will enrich his work and help “experts in the new media enhance their operations”. A central concept in Jämsen’s work is ‘human-centredness’ in creative design and communication (section 2), which Jämsen defines by following closely Krippendorff’s views. The work would have gained more versatility if Jämsen had brought up a variety of views in the discussion. Further, e.g., the methods of user-oriented design are described rather narrowly in the work (cf., e.g., Human-centred design processes for interactive systems, ISO 13407 [1999]). Although part of the source literature is, in fact, characteristically background-setting and descriptive, it must be noted that Jämsen does manage to commendably present and master Krippendorff’s framework of ‘second-order understanding’ and apply Krippendorff’s communication theory to the categorization and explanation of his empirical data (e.g. background-setting survey, interviews).

Jämsen explains his research approach and methods mainly in section 3 “The action-research approach”. From the perspective of the structure of the thesis, it would have been better if the chosen methods had been presented before discussing the empirical data (section 2). Further, it would have been beneficial to present the stages of data production and collection before the interpretation and analysis of the data. It is not until section 4 that Jämsen attempts to simultaneously describe and reflect on the research stages and data. Jämsen does not really analyse his data or informants in a source-critical manner in the text (does not evaluate the character of the information

offered by the source or assess its reliability)). Yet, what is most valuable in Jämsen's work in my opinion is his way of conducting dialogue between the source literature and the interviews. Jämsen has managed to foreground special themes in his data that can be used to develop communication and cooperation in a creative expert community, as well as methods that can be used to organize cooperation between several operators. These methods Jämsen has summarized in his communication guide that can be applied to several different fields.

It has been a pleasure to read Jämsen's work, since it, along with the research data, reflects the learning process of the author and the working community, and shows how communication and cooperation evolved during the research process in practice. I wish Jämsen the best of luck and success in his future research and design projects.

Malmö 29 April 2011

Sanna Marttila

Evaluation of the pro gradu thesis for the degree of MA in New Media,
Media Laboratory/ Department of Media /Aalto University /School of Art and Design

Pro gradu thesis evaluated:

”Developing Expert Communication - Suggestions for improving creative design”

Author of thesis: Tapani Jämsen

Submitted 3/2011

Evaluator:

Antti Ellonen

M.Sc. (Econ.), University of Jyväskylä,

Editor, Sanoma School of Journalism,

Web Editor-in-Chief, Ministry of Transport and Communications

The topic of the work is highly relevant. The choice of the topic and the relationship of the work to practice are dealt with at many points and fairly comprehensively. From this perspective, the justifications for the significance of the work are valid. The writing is fluent, although there are occasional instances of less elegant writing, probably resulting from a busy schedule or project fatigue.

What was fascinating about the project was its close connection to the author’s job and his genuine excitement and motivation to develop his own work that was prominent in the text. The resulting *Guide for expert communication in creative cooperation* and *Model for thinking up a communication plan* provide a sound and useful basis for the development of communication processes related to creative work.

The theoretical framework and methods are used fairly extensively in the work. Yet, the combining of theory and practice is not thought through completely. Part of the theoretical framework and the description of the methods of research and data collection remain without proper connection to the research.

The data are described, e.g., through extracts from the research journals, but the method of data collection and analysis are discussed rather superficially. Further, the results are not arrived at very clearly from the perspective of the theoretical framework determined by the research questions, methods, and the data investigated. The interview methods are not described, nor is there a list of the interviewees attached to the work.

The author has probably not had the patience or willingness to entirely comply with the characteristic form of a research report. It is not very easy to spot the building of the framework, the collection of the data and its handling, and the results and conclusions based on them in a report organized like this. For example, in section 2, titled “Human-centredness in creative design and communication”, a framework for the

research is built based on literature and earlier research; yet, even interview observations, results falling into the scope of the framework, are discussed in the same section.

Krippendorff's Becomings, Poets' and Subjects' positions are identified in the interviews used as background material in an outstanding way. These observations, too, are discussed whilst constructing the framework. There are a couple of other similar instances in the work, too. It would have been recommendable to present these insightful findings in a separate section shedding more light on the research results. That would have highlighted the interesting findings and made them more explicitly outcomes of the author's own thinking and analysis. A more traditional structure would also have made it easier to spot the research results in the report. It must be tempting to question the structure of a research report, but in a pro gradu thesis, challenging the tradition makes it much more difficult for the author to achieve coherence.

The two research questions the author poses at the beginning of the thesis are not reverted to in an explicit way in the analysis of the results. It would have been appropriate to make sure at the end of the research process that the questions on which the work was based had been answered. The questions might also have changed or become more specific during the process. It would have been beneficial if the author had reconsidered, at the end of the thesis, what questions were actually answered. It would also have been worthwhile to discuss the *Guide for expert communication in creative cooperation* and *Model for thinking up a communication plan* in attachments 7 and 8, which were presented as central results, in the form of research questions.

Pekka Himanen's ideas about the culture of creativity and the significance of enriching communities, presented in the prologue, could have been discussed more thoroughly by including more writings by Himanen on the subject matter in the source literature. Wikipedia and certain other web sources have been used as primary sources in contexts where it would have been preferable to use original source literature.

The author's oral presentation of his pro gradu thesis was well organized and clear. The author managed to properly justify his choice of the communication perspective and especially the significance of communication between those active in design processes. In his presentation, the author showed he mastered the ideas of his framework, including second-order understanding and the relationship-constructed perspective. Further, the author also justified commendably the usefulness of the perspective related to the building of trust and especially the significance of listening among the interactive skills in a process of creative design.

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1. Introduction

This pro gradu thesis is about the development of cooperation and communication between creative experts within the new media during working hours. I am writing an exploratory story about how media professionals were acting and cooperating in their everyday working lives during a reform project of a commercial internet service at the turn of the 2010s. I have explored the communication between expert employees and its development whilst carrying out creative planning, adopting an action research perspective. The title of this research project “Developing Expert Communication - suggestions for improving creative planning” illustrates my whole venture in a fairly concise way.

Veikkaus Oy reformed its web service Veikkaus.fi in an extensive multiple supplier project in cooperation with several partners, e.g., service design office Palmu Inc. (palmuinc.fi, 2010), and game system supplier GTECH. All in all, however, this project, titled Web10, employed nearly 200 people from five different countries and ten different companies at most. The objective of the reform was to bring Veikkaus’ multi-faceted services together into an entity that is easy to use and manage. Everything that was visible to our customers on the website was revamped - even the information systems of the service were revised. Designing was initiated in April 2009 and the whole project was finalized in August 2010. There were over twenty experts working on the project’s design on a whole-time basis (Tuulaniemi, 2011, pp. 196-197). The objective of the reform was to activate customers who play infrequently and to offer young adults an interesting and secure gaming option (Veikkaus’ annual report, 2010 and Tuulaniemi, 2011, p. 202).

The present research project covered designers of the Web10 project and other experts; altogether some 15–20 people. The data consists of, first of all, two research journals, the first of which I started in mid-August 2009 and the second of which I ended at the beginning of July 2010. To analyse the background of the action research periods, I conducted a web questionnaire survey at the end of January 2010. I sent the questionnaire to about forty colleagues working in different tasks of the project’s ownership, steering, and operative management, and in expert positions in particular. I completed my data by interviewing thirteen creative experts working with the project close to me, representing Palmu, GTECH, and Veikkaus; mainly in May and June 2010. My research data also included written communications produced during the project, e.g., emails and memos.

At the end of this pro gradu thesis, I will present a Guide for communication between creative experts of the new media - the designers of digital services - which is a summary of the whole project. The guide can be seen as a small step towards what Klaus Krippendorff (2006, pp. 207-213; “The Semantic Turn - Wikipedia,” 2010, p. 5)

meant by the concept Science for design. I am using the term 'design' to make a difference between the creative work by new media experts and other possible planning work. In the following, I will present a possible and fairly topical definition and interpretation of design.

According to Maarit Lindström et al. (2006, p. 28), design entails planning that can be targeted at companies in the fields of industry, commerce, and services; and organizations within the public sector, all alike. Design covers not only products but also, e.g., services, and corporate or organizational identity in a broader sense. Thus, design refers to both the process and the outcome. The process may be abstract (visual) or material (model/models). Similarly, the outcome of design (what the outcome looks like) can be tangible (e.g. a product) or abstract (e.g. a vision or a concept). Lindström et al. (2006, p. 29) elaborate further on the process nature of design, saying that design as an activity is not a static phenomenon but rather a continuous process of decision-making, where ideas yield an outcome, typically goods or services. In this interaction, there are usually several people involved; besides the experts, there are, e.g., the customers of the service designed, i.e. people belonging to the target groups.

Klaus Krippendorff, too, writes (2006, pp. 25-32) that modern design work often entails a demand for cooperation and interaction between, e.g., designers, the target groups of the design, and many other stakeholders. According to Don Norman (2007), design constitutes a complex activity and most products, services, etc. are the outcome of cooperation between people. Luke Wroblewski (2005) adopts a similar perspective and claims that design is essentially communication. He proposes that communication is what design should be conducted and used as (Wroblewski, 2005). Thus, as can be seen in what I have noted above, this pro gradu thesis is about the design cooperation and communication between new media experts.

I find it interesting to develop the working community and people's interaction whilst working; thus, I was also inspired to find out that it could be done by writing a pro gradu thesis. I familiarized myself with the creation and improvement of the cooperative prerequisites of creative new media experts during working hours by adopting an action research based approach. My approach to the topic focuses on understanding interaction and managing people, as well as on the continuous improvement of both. Managing creative experts and immaterial product development issues proved more multi-faceted and difficult than I would have thought. The new media has its own visually and technically oriented language, its own concepts and meanings. Donald Schön comments on the language of design in the following way in his work "The Reflective Practitioner - How Professionals Think in Action" (1983, p. 80):

"He places a sheet of tracing paper over her sketches and begins to draw over her drawing. As he draws, he talks... and also draws, placing the kindergarten 'here' in the drawing, making the line that 'carries the gallery level through.' His words do not describe what is already there on the paper but parallel the process by which he makes what is there. Drawing

and talking are parallel ways of designing, and together make up what I will call the language of designing.” (Schön, 1983, p. 80)

Service designer Risto Kantola’s comments deal with the same topic:

”The very basic level is that you need to be able to communicate what you’ve designed, how it works, so that everyone in the team will understand; like presentation skills, like what you’re talking about; you need to steer the conversation to the right tracks. It’s really essential if you’re talking, for example, about prototypes that aren’t completely ready layouts. Then, gradually, like a user interface out of clay, the final product takes its shape.” (Risto, Service Designer in Helsinki, interviewed on 25 January 2010)

Schön (1983, p. 81) makes a summary of the close relationship between the verbal and non-verbal in the language of design. The way I interpret this is that, in the language of design, it is essential to develop and understand both through visual expression and understanding and the complementary commenting dialogue. I believe that leadership entails making things concrete and simple, interpreting, e.g., the language of design in particular; the images and concepts – and a dialogue and synthesis on the basis of all of them. Further, I also see leadership as the creation of the necessary preconditions for joint understanding, i.e. shared objectives and action. The creation of the preconditions is also associated with the continuous improvement of activities, right here and right now, right when it is necessary. Even the slightest changes for the better in people’s cooperation may result in fast and visible benefits.

According to Hannu L. T. Heikkinen (2008, p. 17), action research in its most modest form means developing one’s own work. However, people’s tasks almost always entail cooperation with other people and that is why developing work requires enhancing cooperation and interaction between people. This can rarely be done without taking into account other people’s working tasks, the organization and the operating environment. Sometimes a wider discussion between the different actors on the direction and means of development is necessary (2008, p. 17). In this pro gradu thesis, which covers the development of communication whilst carrying out creative design work, I am adopting an action research lens, moving smoothly between and within individual and group analyses.

Pekka Kuusela (2005, pp. 59–64) describes how action research can be divided into five levels of analysis on the basis of how extensive the activities are: “individual”, “group”, “inter-group relations”, “organization”, and “regional network”. Heikkinen describes these levels as follows (2008, p. 18): at the individual level, the teacher observes his own activities, writes a journal and discusses with his colleagues and the participants. The research report describes the individual’s experiences and, especially, the thinking processes and learning by the actor himself (Heikkinen et al., 2008, p. 18).

Janne Tienari and Susan Meriläinen (2009, p. 116) write about the

relationship-constructed perspective, calling it the constructive-critical view, referring to Peter L. Berger and Thomas Luckman. In this thesis, my thinking, motives, and conception about knowledge construction are based on the relationship-constructed perspective, which has also become a central part of the research into corporate management and organization studies according to Tienari and Meriläinen (2009, pp. 116–119).

Constructivism refers to a view according to which “reality” is constructed socially (2009, p. 116) (Berger, Luckmann, Raiskila (Finnish edition epilogue), & Aittola (epilogue), 1995, pp. 11–39). This means that there are several realities (2009, p. 116). Tienari and Meriläinen (2009, p. 117) claim that knowledge is constructed in relationships between people, where the surrounding reality is shared between the participants. Knowledge is also defined as part of language use, see also Berger et al. (1995, pp. 45–57) and Krippendorff (1993; 2006) – used to name, classify, and evaluate things. Knowledge is assigned different meanings in different practices (Tienari & Meriläinen, 2009, p. 117).

Being critical means that even delicate issues are analysed, including power and asymmetrical relations, calling into question how power is maintained in human relationships and how those in power try to make inequality seem natural and self-evident in different contexts. In research based on the relationship-constructed perspective, certain specific words are used to describe the phenomena investigated. These words include *reconstruct* (to repeat and to actively maintain the existing) and *construct* (produce or create something new). In contrast, whilst describing their work, the researchers talk about understanding instead of, e.g., explaining (Tienari & Meriläinen, 2009, p. 117).

This thesis is based on a free application of the humanities, the humanistic research tradition, and the relationship-constructed perspective. I am not doing, nor could I do, deeper science than that which my very practice-oriented topic requires. However, I have familiarized myself in an unprejudiced way with earlier thinking and material, which I believe has enriched my work. I have also observed suggestions and views by people supervising and supporting me in this project, concerning worthwhile sources of information. My approach to the material is rather more approving and excited than persistently pedantic and critical. This, too, is a choice, having to do with the topic and its ultimate end: to help new media experts improve their actions and cooperation right when it is necessary; fast and whenever required.

Following the introduction, in the next chapter, I will be shedding light on the background and motivation of the thesis. I will, for example, discuss the following question: why am I studying expert communication in a design community? Further, I will outline the research questions in more detail.

1.1 Motivation and background

Why am I studying expert communication? And why am I also considering the meaning of trust?

Having worked in the field of the new media for some fifteen years, including some ten years of experience as a supervisor of design work, I am still rather confused professionally. It may have to do with my being slow or stubborn, but I do not consider confusion a bad thing; I see it rather as an active state of mind.

I am considering the communication of new media experts and how it could be improved. I am also thinking about how people and design activities are led. The exploratory narrative and action research of this pro gradu thesis are related to my work; the reform project of a new media service, Veikkaus' Oy's webstore, from autumn 2009 to autumn 2010. I wish my thesis will attract not only readers from Aalto University and my immediate working community, but also people representing the new media more widely.

My professional bewilderment in this work arises, e.g., from the ease with which we, in our practical working lives, forget many basic things we otherwise consider self-evident. Even operators within the new media are familiar with the international, multi-cultural working environment, networks, and cooperation. Yet, we are constantly caught red-handed making mistakes that have to do with our communication, interaction, and cooperation skills. The focus of interest in this thesis was clear to me from the very beginning. I wanted to investigate our project which was rather unique with its wide scale, subject to a very tight schedule; a comprehensive large-scale project. In contrast, to delineate the topic, I needed to do some thinking and reflecting for a while. The idea of improving and investigating expert communication was suggested to me by Service Designer Mikko Jäppinen at the beginning of September 2009. We concluded that it would be wise and indispensable to develop people's communication and interaction skills in the working life. They constitute crucial parts of people's professional skills, no matter what work we are dealing with. Thus, I took up the challenge to develop and investigate the communication of experts in creative design cooperation. I am glad my topic was also accepted by the Medialab community.

Sari Hammar-Suutari (2006, p. 1) has discussed the meaning of the words *change* and *development*. This pair of words is often used to characterize the way of the world or society today with its different sectors. Even discussion concerning the working life has focused strongly on the change – development axis. Workplace communities are living in the middle of changes and the working atmosphere is tinted with the requirement that we should be able to keep pace with them. Managing change and the related reforms

requires development: the development of skills, knowledge, different types of preparedness, attitudes and, e.g., tolerance for change. However, the mere requirement for a desire or ability to change does not provide the members of a working community with tools for receiving change and realizing the required development. Besides change and development, we need more concepts. And to meet the challenges brought by change, we need factors initiating and enabling development, as well as tools for taking the steps the development requires (Hammar-Suutari, 2006, p. 1). Hammar-Suutari's thinking has been another source of inspiration to me in my endeavour.

My choice of topic can be justified by considering it against some of the questions posed by Juha T. Hakala in his guide to writers of pro gradu theses (2008, p. 54): Who or what does it benefit that I am investigating this topic in particular? I believe studying, analysing, and developing communication, interaction, and cooperation are beneficial in interpersonal activities in general. Even in business operations projects within the new media, which often have large budgets and heavy expense structures, it is sensible to keep developing the practice constantly. It is easier to take up developing when someone has already tested and documented their experiences for other people to use. I, too, hope my work will prove useful to the readers.

Kai Ruuska (2003, p. 83) claims that communication constitutes both a tool and a resource in a project. As a resource, communication can be paralleled with the other resources of the project, including time, money, people, and equipment. However, efficient communication does not take place on its own. Communication needs to be planned, led, and monitored in a working community, just like the other resources in the organization. Yet, communication is in a special position. Besides being a valuable resource, communication is necessary for the efficient use of all the other resources in the project. Communication is a tool, a uniting factor which links the different parts of the project with each other and the whole project to its operating environment. Projects are managed through communication (Ruuska, 2003, p. 83). I also found motivation to develop people's interaction skills in Linda S. Henderson's two articles (2004; 2008) on the significance of communication for, e.g., the productivity of projects and people's work enjoyment, and for the degree to which their cooperation succeeds in different projects. Communication is a core interpersonal activity worth investigating and developing in different ways, even from the perspectives of individual human beings.

Am I myself sufficiently interested in my topic? I am excited about the topic from the point of view of developing my professional skills and work and from the point of view of the academic and research community. In both of these areas, the activities are based on meetings between people, interaction, and communication; it is their smooth operation and efficiency that yields results and provides the basis for the quality of the work.

Is my subject topical? The topic as such does not stand out as something brand new and unprecedented. A lot of thinking, discussing, and research related to my topic has been carried out, and there is a wealth of related material. However, I believe that the perspective and delineation of my pro gradu thesis can offer food for thought to the readers - and, above all, inspire a desire and courage to do something similar, maybe during the next upcoming project already.

The theme of trust and the subsequent path of knowledge acquisition and thinking occurred to me in the interviews with my colleagues during the project. Trust or the lack of trust came up in so many exchanges of thought and even in my own journal entries that I needed to dig deeper into the subject matter.

In the following subsection I will define the research task and write about the research questions which I used to tackle the big picture. The research task did not take its form easily or quickly. It took a lot of time to develop and required a closer investigation of the source material; a couple of evening seminars, and exchanging thoughts with the supervisor and my colleagues.

1.2 Research questions

How is my research task defined?

According to Jorma Kananen (2009, p. 39) a research project either succeeds or fails with the research questions that steer it. Kananen (2009, pp. 39-40) follows Eileen M. Schwalbach (2003), listing requirements for good research questions. My research task was an action-research based development task, discussing the improvement of expert communication during creative design. I avoided dichotomies allowing the answers yes and no. In addition, I did not ask questions containing the answer or a presumed answer.

According to Juha T. Hakala (2008, p. 128), the research task determined for an academic dissertation is, as it were, the hot nucleus of a volcano, from where the whole process unfolds over time. The research question is the basis for all other research activities. Of course, defining the research task is always affected by what we already know; however, what affects it in particular is what we do not know (Hakala, 2008, p. 128).

I started to outline my research task and questions in mid-September 2009 when the pro gradu thesis evening seminar, led by Teemu Leinonen, was launched at the Medialab. By the time I had presented my seminar paper in early December 2009, my first research question started to take its final form. However, at that stage, I still assumed I would end up improving communication more than I did in the finalized version. My research task was determined through one broader and one more concise research question, the scopes of which I believe were appropriate to a pro gradu thesis.

How is the communication between experts constructed and how does it change during the creative cooperation on Veikkaus.fi?

This question was essentially inspired by Mikko Jäppinen, my colleague in the reform project of Veikkaus.fi. We thought that this question, along with certain practical development measures, could provoke discussion that would help us to arrive at positive changes in the communication during the creative cooperation. At times I thought the term *communication* should be replaced with the broader concept of *interaction*. I also took up the possibility of improving communication in a separate research question, i.e. I had already made assumptions about the research object. In the final version of the first research question, however, I decided to stick to the term *communication* instead of *interaction*.

The latter research question took its form slowly, in many stages and spread out over a long time span.

How does the pursuit of change in communication influence the cooperation between experts?

This question has to do with my work as a developer and coordinator of Veikkaus ICT design. Whilst taking my colleagues' skills and work development into account, I, in particular, have to develop myself as an example, a part of the whole and part of the interaction. This question, just like the previous one, reveals my assumption and hope that there will be change and development; however, I am not basically making presumptions about their quality.

In my pro gradu thesis, I am freely learning about and applying action research and exploratory narration, drawing on the ethnographic tradition. According to Hannu L. T. Heikkinen (2008, p. 15), action research aims to change reality by investigating it and to investigate reality by changing it. Heikkinen (2008, p. 16) says that knowledge is created in action research in order to develop practice. Action research explores human action, instead of, e.g., volcanic explosions or the functioning of machines. Rationality and goal-orientation have been regarded as characteristic of human beings as a species. Action research aims to improve practices by using rationality (Heikkinen et al., 2008, p. 16).

1.3 Structure of my pro gradu thesis

Following the introduction, I will be discussing my topic in sections 2–5, after which I will make a conclusive epilogue in section 6. In the following section 2, I will be discussing human-centredness in design and communication, introducing some of the basic concepts of human-centred design, including *product semantics*. Klaus Krippendorff (2006, pp. 47–70) claims that these basic concepts include human *sense* and *meanings* that together with *action* form a human being's *understanding*. Krippendorff (1993;

1996; 2006) has also written about *second-order understanding*. This is a very usable idea, which can be grasped by everyday thinking. It is definitely interesting and worth thinking about. Second-order understanding should be included and rooted in the thinking and everyday language use of a creative design community. I believe it will prove useful whilst considering the construction of our own (design) understanding in relation to other people's thinking.

In section 2, I will also be considering constructivist thinking based on the relationship-constructed perspective. Further, section 2 will include passages on trust as the basis of cooperation, interaction skills, and creative design cooperation. The third section will deal with the action-research based approach of my pro gradu thesis, whereas the fourth section will discuss the different phases of the research project and the data used.

Section 5 will focus on the results. I will first tell about communication and interaction as targets of development, followed by a discussion on trust and listening, as well as my thoughts about communication. The section will end in a concise guide on expert communication in creative cooperation. The sixth – the last – section will discuss criticism of the methods used and their possible uses in respective development projects, as well as ideas for possible further research that arise.

2. Human-centredness in creative design and communication

As can be seen from the above, the world of my pro gradu thesis emerges from the thoughts of new media experts on creative cooperation and communication. The designers of modern digital services, versatile experts representing a variety of fields, find their inspiration in human-centred thinking. The essence of such thinking is that people are able to put themselves in each other's position and take other people's understanding into account.

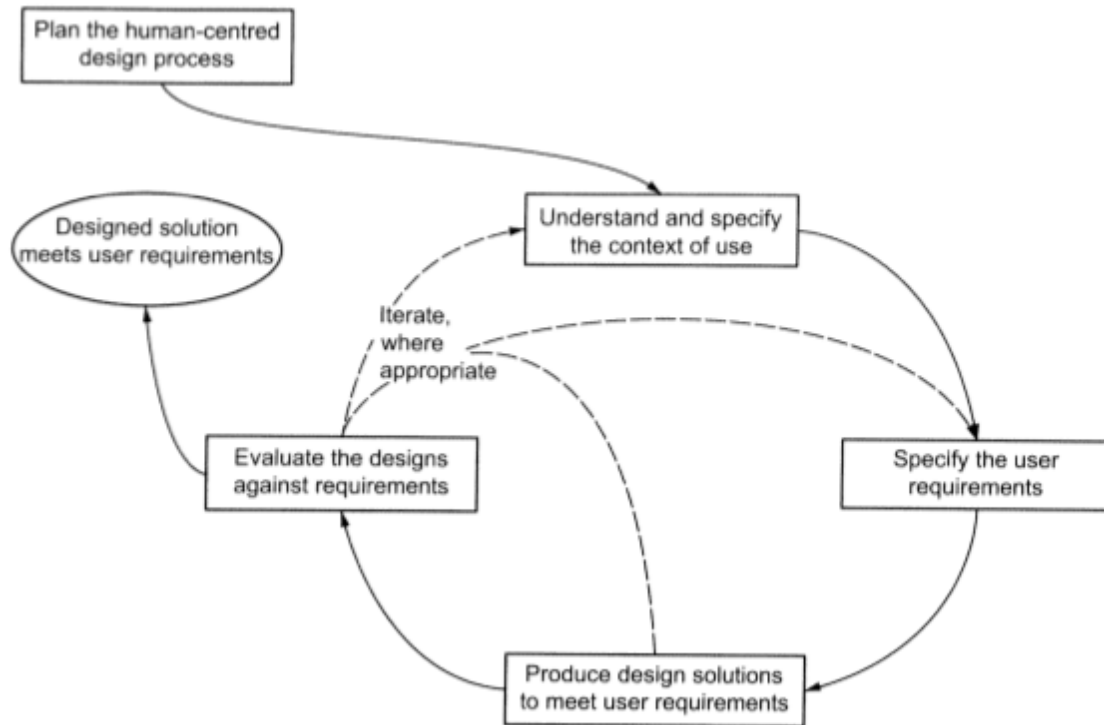


Figure 1. Human-centred ISO 9241-210 standard in Timo Jokela's blog (2006, <http://iso9241-210.blogspot.com/>)

In practice, human-centred design can proceed, e.g., according to Timo Jokela's (2012) ISO 9241-210 standard, defining the principles and activities of human-centred design.

The standard's principles are:

- The design is based upon an explicit understanding of users, tasks and environments.
- Users are involved throughout design and development.
- The design is driven and refined by user-centred evaluation.
- The process is iterative.
- The design addresses the whole user experience.
- The design team includes multidisciplinary skills and perspectives.

The afore-mentioned activities and core parts of the human-centred standard ISO 9241-210 are:

- Understanding and specifying the context of use
- Specifying the user requirements
- Producing design solutions
- Evaluating the design

(Jokela, 2012)

According to Klaus Krippendorff (2006, p. 40), human-centred thinking sees people as

creative, accommodating, context sensitive, and possessing many intelligences. Krippendorff (2006, pp. 40-47) claims human-centred thinking has an honourable intellectual history ever since the classical Greek philosopher Protagoras and the Italian Enlightenment philosopher Giambattista Vico (1668-1744), who were followed by Johann Wolfgang von Goethe (1749-1832) and the Baltic German philosopher/biologist Jakob von Uexküll (1864-1944), as well as Ludwig Wittgenstein (1889-1951).

Product semantics, according to Krippendorff (and Butter 1989) (2006; “Semantics - Wikipedia,” 2010; “The Semantic Turn - Wikipedia,” 2010), assumes a systematic research approach to how and what kinds of meanings people make out of artefacts (e.g. products and services) and how people interact with the products and services in accordance with those meanings. Product semantics also covers a vocabulary and methods for the design of artefacts that are meaningful to people (e.g. products and services) (Krippendorff, 2006). As far as I understand, product semantics explores, e.g., the characteristics of services – both the concrete and symbolic ones, in their psychological and social contexts – applying information thus gained to service design. By applying product semantics, designers can also generate simplicity, irrespective of the technology used, and improve the interaction between services and their users. I will get back to the theme of product semantics later, in figure 2. Based on Krippendorff’s thinking, I will be discussing how product semantics can provide a means for creative experts to construct second-order understanding.

Whilst carrying out creative design, human-centred experts and service designers should always think about what kinds of meanings they want the products and services they are designing to construct for people. According to Krippendorff (2006, pp. 47–58), the basic concepts of human-centred design also cover human *sense* and the *meanings*, which, combined with human *action*, construct *understanding*. Krippendorff (2006, pp. 47–58) claims that humans do not see and act on the physical qualities of artefacts (e.g. products or services), but on what they mean to them.

Sense, according to Krippendorff (2006, pp. 47–58), is people’s connection to the world without ponderings, interpretations or explanations; sensing occurs here and now, neither in the past nor in the future. Senses invoke meanings and these meanings always involve what is being sensed. Basically, meanings are constructed on differences between the sensed and the action. In our ability to perceive, meanings arise from our consciousness to different ways of seeing. The generation of meanings can also be discussed in connection with reading, language use in general and interpersonal discussions; in interaction. Meanings are always an individual’s own unique meanings, rather than being fixed or permanent (Krippendorff, 2006, pp. 47–58).

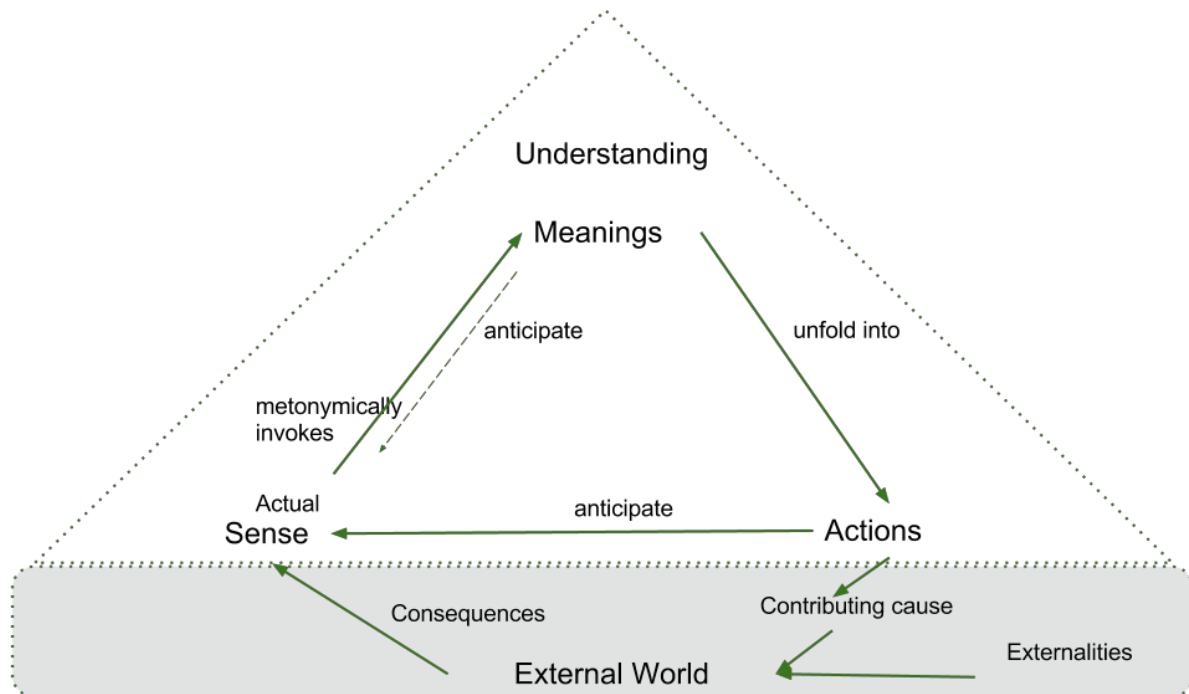


Figure 2. Sense, meaning, and action, adapted from Krippendorff (2006, p. 58)

The above visualisation illustrates how a human being's understanding is constructed, the interaction between sense, meanings, and action. According to Krippendorff (2006, p. 58), the figure shows, in a concise form, that people are always acting according to meanings.

New media experts think and want to work in a human-centred way. They appreciate the fact that they are building services to customers and understand that the different needs, thoughts, and understandings of these people need to be accounted for in, e.g., service design. Human-centred thinking in the new media and knowledge about service design is part of the experts' understanding. Their language, concepts, and actions include the principles of user-oriented design, including scenario-based design (Carroll, 2000), interaction design (e.g. Greger, 2010), prototyping, iteration, and usability assurance.

"I keep visualising things. I make drawings about the processes and, for example, service situations; I try to visualise them sufficiently enough to make them unambiguous and easy to comment on. I've noticed that it works. In other words, it's part of the prototyping that is one of the most important tools of a designer; and in service design you keep prototyping those service situations in particular, the world of the customer, or the world of that particular customer who could be the consumer or the producer of the service. And visualisation is an outstanding tool for that. By visualisation you can make things understandable and give them such tones that you can't do by a simple text, you can't open feelings and the context in which the service takes place, what kinds of feelings it may involve." (Mikko, Service Designer in Helsinki, interviewed on 27 May 2010 in Vantaa.)

"The best way to communicate with customers is prototyping. This is something which we haven't a chance to do in Web10. This is actually only way to make sure that customers are expressing exactly what they want. Prototyping and customer tests with prototypes are business as usual in digital business and in digital product development nowadays." (Kamil, Technological Expert in Warsaw and Vantaa, interviewed in Helsinki on 3 August 2010)

Jukka-Pekka Puro (2007, p. 23) claims that ethically sustainable communication requires that the participants in the communicative situation act in an understanding-centred way. According to Krauss and Fussell (1991), dealing with the tension between an individual and the surrounding community requires the ability to put oneself in another person's position. Puro (2007, p. 23) writes that communication presupposes that people express their own existence; yet it is also the only way to understand what other people's existence means to them. Puro (2007, p. 23) refers to Johannesen & al. (2008) saying that, in accordance with existential ethics, there cannot be a communicative relationship without a tension between the individual and the community. The better we are aware of this, the better we can tackle the tension (Puro, 2007, p. 23). Puro goes on to note that the key concept of communication ethics is *communication awareness*, launched by Gary Cronkhite (1976, 2007, p. 23). Irrespective of the forms and contents of communication, ethical awareness leads us to understand the contradictions that everyone in the community has to face between their own existence and communication (Puro, 2007, p. 23).

Puro (2007, pp. 23-24) notes that ethical awareness can also be addressed from a parallel angle. He refers to philosopher Martin Buber (Buber, 1992; "Martin Buber - Wikipedia," 2010) and points out that the afore-mentioned tension constitutes one of the core questions in Buber's (1992; 1994) theory of dialogism: do communicating people really show they understand the grounds for each other's actions? An ethically sustainable dialogic activity is, according to Buber, based on an individual's approaching the world from an understanding-focused perspective, trying to spot those features in his conversation partners that help him explain their being to himself. It is only after this that the individual seeks to express how he has understood his own being. Focusing on understanding leads to a circle where the desire to understand and a burning need to be understood alternate. The general objective of ethically aware communication is to gain a deeper understanding of being (Puro, 2007, p. 24).

In fact, we can presume that human-centred experts are in special need and in a special position to grasp that our understanding of things should be based on our interest in other people's understanding. Our own understanding is not enough alone.

2.1 On second-order understanding

In his numerous writings since the early 1990s to date (1993; 1995; 1996; 1997; 2006, pp. 47-70), Krippendorff has associated human-centred thinking and design with the concept of *understanding* and especially the fact that people also need to understand each other's understanding. Krippendorff has used widely the useful concept of

second-order understanding. It describes how people understand each other, which is indispensable to both human-centred experts and researchers. Krippendorff (2006, p. 66) defines second-order understanding as understanding other people's understanding and its incorporation into one's own understanding.

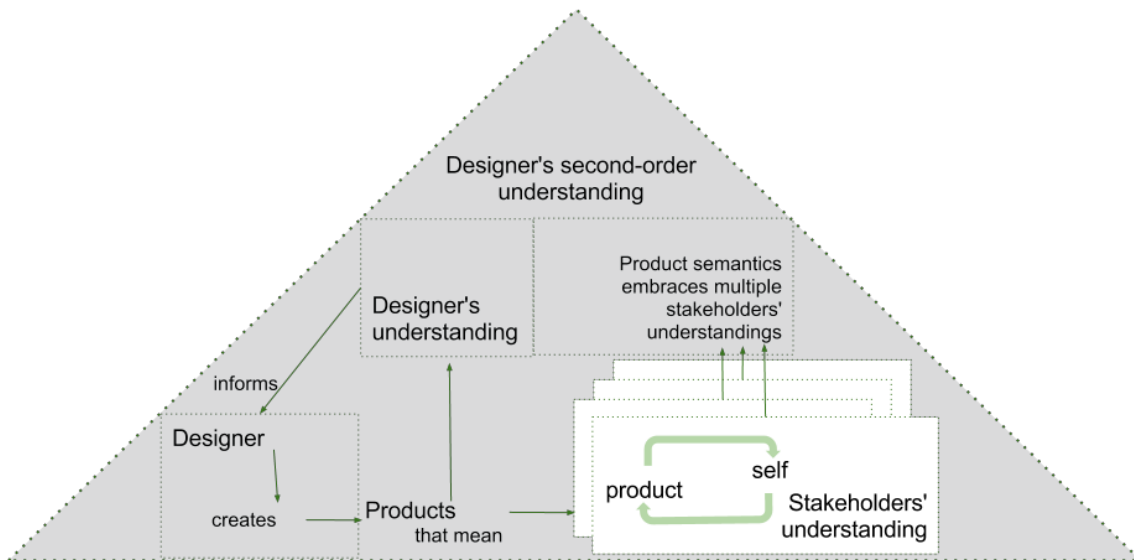


Figure 3. Second-order understanding of a designer, an expert, adapted from Krippendorff (2006, p. 67)

In figure 3, the second-order understanding of a creative expert is constructed as both the expert's own understanding and other people's understandings are joined and enriched through product semantics, including the stakeholders' (customers'/consumers') understandings and meanings.

Human-centred experts need to understand other people's (e.g., customers' or consumers') understanding, whilst designing useful services for them. Second-order understanding, which arises from product semantics, is an essential part of the professional skills of experts; it belongs to their toolkit. Further, in the experts' cooperation networks, projects, etc., the experts need to understand each other's understanding; this brings us to the communication and interaction between experts. They have to be in dialogue and interaction to reach a joint understanding which equals more than just one individual's personal understanding.

Human-centredness requires concrete human interaction. For example, experts need to communicate face to face with their customers /consumers/ end users in order to learn to understand their understanding. Experts also need to communicate and interact smoothly with each other in design cooperation.

2.2 On the relationship-constructed perspective

The above-presented requirement of smooth mutual communication and interaction in people's cooperation gives us the opportunity to realize that different people have

different understandings. It takes us to the relationship-constructed perspective (Mantere, 2008; Tienari & Meriläinen, 2009).

Second-order understanding is associated with the relationship-constructed perspective and constructivism, which were already touched upon in the introduction. According to them, *reality* is constructed socially (Tienari & Meriläinen, 2009, p. 116) (Berger et al., 1995, pp. 11-39) and there are many realities (2009, p. 116). Tienari and Meriläinen (2009, p. 117) describe how knowledge is constructed in relationships between people, where they share the surrounding reality with each other.

Tienari and Meriläinen (2009, p. 113) go on to argue that a grounded view is always based on a perspective involving a way of conceiving the world (ontology), a conception about how information can be acquired about the world (epistemology), and a conception about what means and forms of knowledge acquisition are possible (methodology). Tienari and Meriläinen are active in the field of corporate management and organization studies. They write about two perspectives on management and organization, and compare them with each other. They summarize (2009, p. 116) the two perspectives - the relationship-constructed and the individual-centred in the table below, in which the differences are summarized very concisely. This table also presents the basis of the constructivist reflections about communication in the present thesis.

	Relationship-constructed perspective	Individual-centred perspective
What is the nature of reality? (Ontology)	<ul style="list-style-type: none"> ● Interpreted (subjective) social realities ● Many realities that are constructed constantly 	<ul style="list-style-type: none"> ● An objective reality ● One reality that is permanent and independent of the researcher
What is the nature of knowledge? (Epistemology)	<ul style="list-style-type: none"> ● Knowledge is created in human relationships ● Researcher and research object affect each other ● Research constructs different interpretations and versions of the world 	<ul style="list-style-type: none"> ● Individuals possess the knowledge ● Relationship between researcher and research object is neutral ● Research reflects the real world
What means and forms of knowledge acquisition are possible (Methodology)	<ul style="list-style-type: none"> ● Qualitative: creating data that help us to understand the unique nature of the research objectives (phenomena) 	<ul style="list-style-type: none"> ● Quantitative: gathering objective data that can be analysed statistically and used as a basis for establishing regularities and making generalisations.

Table 1. Two perspectives on management and organisation (Tienari & Meriläinen, 2009, p. 116)

The above summary of the relationship-constructed perspective is worth remembering whilst explaining Klaus Krippendorff's constructivist reflections on communication.

2.3 Constructivist reflections on communication

Krippendorff (1993, pp. 1–16) illustrates the concept of second-order understanding, and especially its uses in communication studies. The “reality” (ontology) of communication is constructed on the different metaphors of communication people use. The metaphors are numerous and they reflect people's different ways of understanding communication. Krippendorff's constructivist reflections, the concept of second-order understanding in particular, indicate towards an epistemological thinking based on the premise that knowledge about communication is constructed by amalgamating people's different understandings about communication. As a communication analyst, Krippendorff has made the methodological choice to use second-order understanding as a tool for thinking and working. His own understanding is also constructed on other people's understanding. The different understandings enrich each other, build on each other, and equal more together than the individual understandings would equal considered distinct from each other.

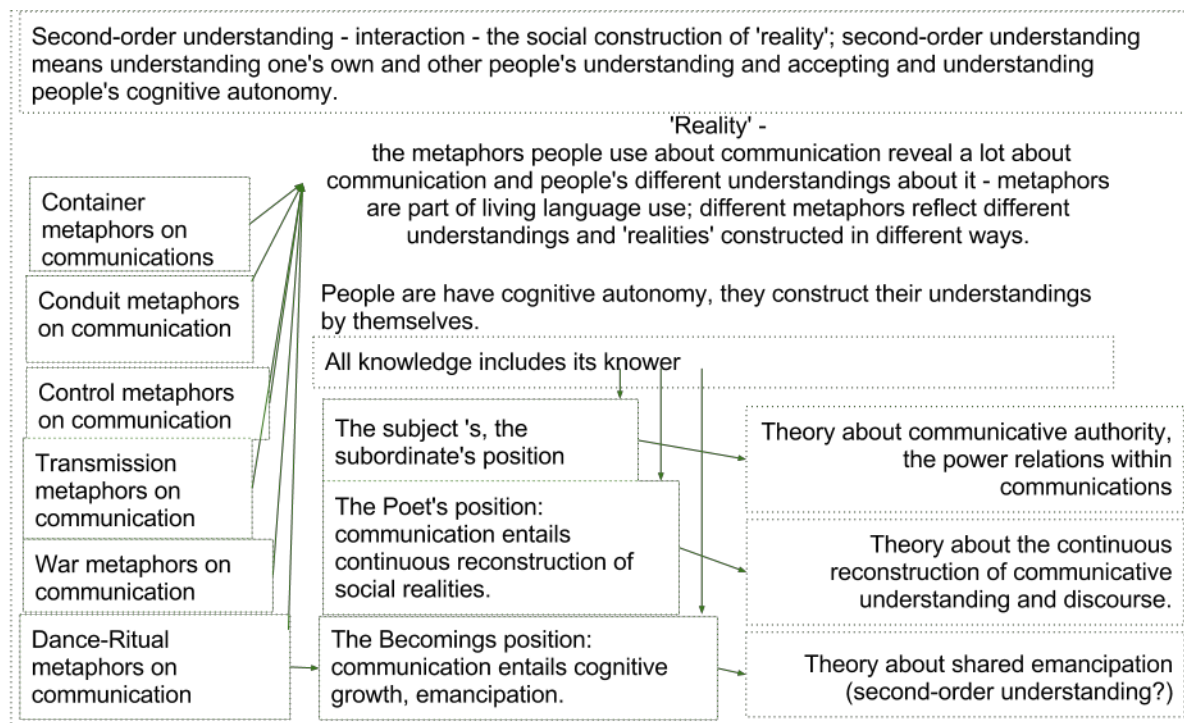


Figure 4. A visual summary of Krippendorff's (1993) themes

The above figure is an interpretation of Krippendorff's thinking up to the point where he suggests (1993, pp. 14–16) three preliminary constructivist theories about human communication. These theories can be seen on the lower right corner of the figure and arise from Krippendorff's (1993, p. 15) three *knowledge positions*. The knowledge

positions are the ones presented in the middle of the figure: the *Subjects'* or the *subordinates' position*, the *Poets' position* and the *Becomings position*. They emerge from Krippendorff's (1993, p. 14) idea according to which all knowledge includes its knowers.

The framework of second-order understanding entails the acceptance and understanding of people's cognitive (intellectual learning) autonomy (people construct their understandings by themselves) (Krippendorff, 1993, pp. 11–12). In communication, second-order understanding is constructed on those multiple realities that, in turn, are constructed of the linguistic metaphors people use (1993, pp. 3–10). The six metaphor categories established by Krippendorff are seen on the left in the above figure. His overview (1993) constitutes interesting reflections about people's communicative understanding and the theoretical framework of communication from the perspective of second-order understanding in particular. Drawing on second-order understanding, he outlines a basis for a researcher's knowledge acquisition, which I find highly useful.

Krippendorff (1993, p. 1) adopts the premise that people's linguistic metaphors, metaphors about communication, represent their different understandings and "realities" about communication, constituting valuable data for researchers. As a researcher, Krippendorff (1993, p. 11) uses the metaphors people use to increase his own understanding about communication. He believes this is important, labelling the way people amalgamate other people's understanding into that of their own as second-order understanding (1993, p. 11). According to this view, second-order understanding is at the core of the social phenomenon investigated, i.e. communication, based on the awareness of the different understandings people associate with it (1993, p. 11).

Krippendorff (1993, pp. 3–10) describes, in his article, six different metaphor categories in which people's linguistic metaphors fall. He establishes six metaphor categories (1993, pp. 3–9); the *container*, *conduit*, *control*, *transmission*, *war*, and *dance-ritual metaphors* that reflect people's different understandings, i.e. "realities" about communication.

On container metaphors — Krippendorff cites Michael J. Reddy's article (Reddy, 1979, pp.284–324, 1993, p. 3), describing how our everyday thinking is dominated by the idea that messages contain something: thoughts, information, instructions, meanings, feelings, etc. Krippendorff (1993, p. 3) goes on to claim that similar thinking used to dominate communication research, as well. He says (1993, p. 4) container metaphors entail the idea that communication contents have objective, measurable qualities — the illusion prevails that communication contents are material by nature, as it were. For example, we "*get something from a course*" or "*receive fragments of information*", "*write a piece of news*" or "*compile data*". Container metaphors also entail the idea of communication as transportation. We can, e.g., talk about problems in the transportation of communication contents: thoughts, feelings, meanings,

information, etc. from one place to another. The expression “*the message got lost on the way*” is a good example of this. In our everyday interaction, when we say “*you just don’t understand*”, we mostly mean “*you don’t understand the way I do*”. We may feel the urge to find out whether we have something in common with a person we haven’t known before. We may conclude, after we have lived through the same events with another person, that we have a shared experience, history, or background. The idea of sharing is, in fact, a logical conclusion of the container metaphors on “good” communication. Sharing is a result of exposure to the ‘same’ messages and provides an explanation to ‘common’ knowledge, similar values and thoughts (1993, p. 4).

For example, the following two comments made by experts in my background setting survey could be interpreted as examples of container metaphors - and as conduit metaphors which I will be discussing next:

”In general I am flooded with emails. This form of communication is overused.”
(An expert’s answer to an open-ended question in the Google background survey, January 2010)

”There is a very heavy reliance on the email as a communication channel - so much so that many of the messages get lost on the way.” (An expert’s answer to an open-ended question in the Google background survey, January 2010)

On conduit metaphors – According to Krippendorff (1993, p. 5), the conduit metaphors of communication developed at the end of the 19th century, at the time when the telegraph and telephone were invented. The thought that communication contents which had been previously considered almost material could suddenly be transferred through wires produced linguistic expressions referring to different communication channels, their problems and capacities, etc. Human communication turned into a multi-channel phenomenon (1993, p. 5). The conduit metaphors also include expressions like ‘*the information highway*’, ‘*bandwidth*’ or ‘*communication bottlenecks*’ (1993, pp. 5–6). Krippendorff (1993, p. 6) points out that the conduit metaphors resemble container metaphors. However, they are distinguished from each other by, e.g., the fact that conduit metaphors focus on the constant flow of message transportation, while in container metaphors, the focus of attention is on the transportation of individual message contents (1993, p. 6).

”On the other hand instant messenger is a good form of communication in many cases.” (An expert’s answer to an open-ended question in the Google background survey, January 2010)

”The inconsiderate growth of FYI communications hinders the transmission of the right and essential messages; and it does not lead to reactions, activity”. (An expert’s answer to an open-ended question in the Google background survey, January 2010)

”The use of emails has grown wild, everyone defines their mailing lists by themselves; people keep adding and deleting people from the message chains according to their own tastes.

No-one is certain about which matter concerns whom.” (An expert’s answer to an open-ended question in the Google background survey, January 2010)

The two above comments could imply conduit metaphors; yet, they also contain clear judgments about the interactive skills of the people using the communication instruments (or channels). My use of the concept ‘interactive skills’ could be considered, in Krippendorff’s terms, to imply a control metaphor – a metaphor category that will be introduced next.

On control metaphors – Krippendorff (1993, p. 6) claims that the communication metaphors that refer to communication control date back to the Sophists, who valued credible argumentation more than responsibility and the truth. Control metaphors also entail the idea of cause-and-effect relationships. For example, we may say that the *‘weather report caused the university to cancel lectures’*, or that *‘watching TV affects students’ grades’*. Likewise, we may say that someone was *‘unable to resist another person’s argument’*. Claims about successful and unsuccessful communication are often based on control metaphors. We frequently talk about controlling communication, communicative skills, techniques and efficiency (1993, pp. 6–7). The following comment to an open-ended question in the survey would seem to indicate towards both control and container metaphors:

”The top-down communication (directors-decision-makers-employees) has not run very smoothly in the project. You have not always been able to know whether your message has been received/ noted. Occasionally, the messages have not been transmitted smoothly to the lower levels. It seems as if the project has several different managers/ leaders of different subjects/ teams on different levels (leaders of leaders, etc.), sometimes the flow of information has stopped just a couple of levels before yourself.” (An answer to an open-ended question in the Google background survey, January 2010)

According to Krippendorff (1993, pp. 7–8), transmission metaphors come from cryptography, where the purpose was to encode, encipher understandable messages into a secret code, ‘cipher’ and, respectively, deciphering the message, decoding it back to an understandable form. Cryptography originated in the communication of secret communities; it has been used in wars, and encryption techniques are currently used to protect, e.g., electronic business and financial communication (1993, p. 8). Krippendorff refers to Claude E. Shannon and Warren Weaver (Weaver & Shannon 1949, 1993, p. 8), citing people’s roles as senders, translators, interpreters, and receivers. Transmission metaphors are in radical contrast with container and conduit metaphors, since they represent meanings as being formed on the basis of people’s understanding, rather than being based on the idea of messages being transferred as such, as in the container and conduit metaphors (Krippendorff, 1993, p. 8). Transmission metaphors are based on people’s cognitive responsibility as senders of messages and receivers of messages alike. In transmission metaphors, communication is seen as ‘reproduction’; and an everyday synonym of ‘decoding’ is ‘interpretation’ (1993, p. 8)

More or less pure examples of thinking in terms of transmission metaphors can be found in Linda S. Henderson's papers on communication research (2004; 2008) 'Encoding and decoding communication competencies in project management – an exploratory study' and 'The Impact of Project Managers' Communication Competencies: Validation and Extension of a Research Model for Virtuality, Satisfaction, and Productivity of Project Teams'. However, these papers also contain themes that indicate towards, e.g., control metaphors. The following answer to an open-ended question in the background survey would also seem to indicate transmission metaphors.

"The most important factor in successful communication is that you understand the message and that you take the message into account in a project, i.e. you take the responsibility for handling/answering the activating messages that you face." (An answer to an open-ended question in my background survey on Google, January 2010)

On war metaphors – Krippendorff (1993, pp. 8–9) believes the British tradition of public debating has provided ground for a conception of communication as a kind of war. He cites George Lakoff and Mark Johnson (Lakoff & Johnson, 1980, p. 4, 1993, pp. 8–9); listing a number of familiar everyday expressions "Your claims are *indefensible*. He *attacked every weak point* in my argument. His criticisms were *right on target*. If you use that *strategy*, he'll *wipe you out*. He *shot down all* of my arguments". Krippendorff (1993, p. 9) says war metaphors are badly adapted to interactive situations that are not about gaining or losing something. They may lead to unnecessary self-assertion, dominance over others, or demonstrations of power over others. Further, they may not necessarily have to do anything with the issues or problems people try to solve by communicating (Krippendorff, 1993, p. 9). The following comment in the background survey could serve as an example of war metaphors - and dance-ritual metaphors, which I will be introducing next.

"In Web10 the working and coordinating communication is at a high level in my opinion. People focus on the subject matter and dealing with it, avoiding 'blocks' and defending their own positions." (An answer to an open-ended question in the Google background survey, January 2010)

On dance-ritual metaphors – Krippendorff (1993, p. 9) claims a good example of dance-ritual metaphors is the concept of conversation. Its etymological roots are found in the Latin verb 'conversari', which means, e.g., 'to live', 'to keep company', 'to become engaged 'or 'occupied', or 'to move around'. The purpose of conversation is to keep it going (Krippendorff, 1993, p. 9). Krippendorff (1993, p. 10) goes on to discuss the continuous, repetitive, cooperative, and communal quality of the dance-ritual metaphor. He states that conversation becomes bad when it turns into a monologue. He also claims that what is essential in dance-ritual metaphors is that they entail just participants, rather than winners, losers, or managers in a conversation. Even the role of a "master of ceremony" is part of the ritual. "*Communication, interaction as a*

dance-ritual metaphor, is individually satisfying to all participants and leaves something recognizable behind". (Krippendorff, 1993, p. 10)

"People have been speaking and listening in the meetings, our thoughts have been refined in mutual communication. However, everybody has not been talking and sometimes the voices of the less talkative would not have been heard, unless someone 'louder' had taken them up. As a whole: everyone is being listened to, even crazy ideas are considered and refined. Due to schedules, it has been necessary to restrict this dialogue, and it has delayed the schedules already for its part. But along with it, the results of the design work have nearly reached perfection." (An expert's answer to an open-ended question in my background survey on Google, January 2010)

"I feel there have occasionally been too many meetings; part of them could be handled by email and, if necessary, as Telcos. The team meetings have become better since the slight cacophony of the early days. I understand that you need to have representatives of the different instances present in the team meetings, but it seems the meetings frequently grow longer and lose structure for this very reason. After all, all things do not require such broad representation to materialize. In smaller teams, things have generally been done a bit faster and more efficiently." (An expert's answer to an open-ended question in the Google background survey, January 2010)

"I myself have the kind of rhythm that I set an objective, that this is an issue I wanna put forward, like, if we're talking about for example a single page view, like, here're the specific things I want, before I listen to anyone else's opinion, so I wanna tell them how this thing works. And after that you're pretty... I wanna be quiet and real attentive and get all the possible input people have to give. And it's not at all difficult, but that's just what's great about design work. A really big part of the work is right here. Veikkaus.fi is not a new service. There's so much history, the past, reasons why and consequences of why things are the way they are in Veikkaus' web service. Why the games are the way they are." (Risto, Service Designer in Helsinki, interviewed on 25 January 2010)

In the above example, Risto refers not only to conversation and interaction but also to gaining second-order understanding.

Second-order understanding, reality, and cognitive autonomy

As discussed above, Krippendorff outlined second-order understanding in the early nineties (1993) on the basis of, first of all, the 'reality' of communication, which, according to him, builds on the linguistic metaphors people use about communication. They tell us about communication and the different understandings related to it. Metaphors are common; they live in our everyday language and are in constant relationship with each other. Different metaphors reflect different understandings and "realities" that have been constructed in different ways (Krippendorff, 1993, pp. 10–14).

According to Krippendorff (1993, pp. 11–12), second-order understanding also entails understanding and accepting people's cognitive autonomy. People are cognitively

independent and construct their understandings by themselves. Further, he claims that all knowledge includes its knowers. Krippendorff proposes three knowledge positions. Interpreted freely, the first one is the Subjects' position. The second position is the Poets' position, where communication is seen as a continuous reconstruction of realities. Seen from the third position, that of the Becomings, communication entails cognitive growth and emancipation (Krippendorff, 1993, pp. 14–15). On the basis of these three positions, Krippendorff outlines three preliminary theories of communication, or rather their introduction.

On three preliminary theories of communication

I From the Becomings position, the communication theory discusses communicative emancipation; reaching communicative equality. The theory observes how individuals retain or extend their cognitive autonomy when faced with social traps or challenges. The challenges may stem from, e.g., the media through which people communicate with *Others*, whilst respecting *their* cognitive autonomy (Krippendorff, 1993).



The Becomings position visualised by Service Designer Mikko Jäppinen in early spring 2011

”When I answered that questionnaire of yours and you asked about listening, so I thought about it from the point of view of those design, concept sprint, meetings. When I think about my own role as a chair in relation to how they were at the beginning and what they turned out

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to be like in the end, I realize what a huge difference listening made. I should have adopted the role that I'm really listening from the very beginning, so I could have submitted them to the designer section as decisions, as a synthesis once again. In the beginning the problem was, and maybe I was a bit green myself, since I didn't have the courage to interfere with people's talking, like who's really got something to say here and who I should be listening to. So the responsibility fell upon the design people and that mess resulted in, for example, that version of Keno's front page and so forth. Like I should've been able to hold a tighter grip." (Teemu, Product Manager in Vantaa, interviewed 10 June 2010)

"This demands all sorts of things: talking, conferencing skills, face to face, email; you need to be active, so you need to make calls, write to people, and also, like I've met a lotta new people, made so many contacts, so you need to get to know new people like pretty quickly." (Mirka, Business Analyst in Vantaa, interviewed 14 June 2010)

"Sometimes in the meetings, when I was asking about something, someone answered to the chair of the meeting instead of me. So the person who answered didn't even look at me in the eyes, but only at the chairperson. That may also be common, but that got better, too. I don't remember if you gave feedback to people on that but then they started to answer to me personally and look me in the eyes, as well. You feel kind of silly when you ask something but the person answers to this other person; like what's really going on here. The person should at least glance at my direction occasionally and answer to me, so I can see that he's talking to me about the issue in question. After all, I was the one who asked the question." (Anne, Interaction Designer in Vantaa, in a phone interview on 17 June 2010)

II From the Poets' position, the theory of communication centres on communicative competence. We can, e.g., ask how individuals can coordinate their lives in relation to each other. The communicative theory adopting the Poets' position also considers how the discourse that people jointly produce is constructed on language, technology, social institutions, and culture. The main focus in this position is on forms that are invented, constructed, reconstructed and preserved jointly, and on how all of these can be surpassed in a situation where communication is interrupted. This is a theory of communication focusing on the joint construction and reconstruction of the media or discourse (1993).

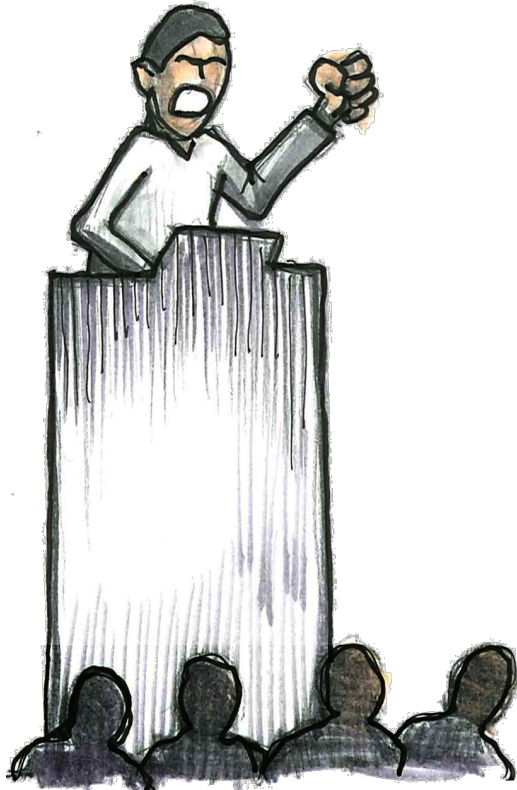


The Poets' position visualised by Service Designer Mikko Jäppinen in early spring 2011

"It might also be good to make it clear to all the people involved in the sprints what their roles are and what kind of an input they are expected to give. Throwing out ideas is okay, but teams of this size could be used much more efficiently if everyone was given a clear assignment (sort this out and present it in the next workshop, etc.). This has definitely changed in the course of the project and some of the sprints have worked this way exactly."
(An expert's answer to an open-ended question in the Google background survey, January 2010)

"At any rate there's some development and learning that can be detected in the team work."
(An expert's answer to an open-ended question in the Google background survey, January 2010)

III From the Subjects' position, the theory of communication considers communicative authority, the power relations in communication. This theory pays attention to the conditions according to which people objectify the structures and then subject themselves to these structures of reality of their own invention. Such a theory may, e.g., point out objective sources of power or reveal predominant reasoning behind a favourable attitude. In addition, this type of a theory may inspire questions, such as: How do social practices legitimize strong authorities? And in what kinds of realities are people incited to act on strong arguments?



The Subjects' position visualised by Service Designer Mikko Jäppinen in early spring 2011

"Any questions we have about requirements go to BAs and they consult it with Veikkaus." (An expert's answer to an open-ended question in the Google background survey, January 2010)

"In the concept meetings there's a large number of people; in the end it is only 2–4 core members whose ideas are taken into account/who are heard, so for the others, the meetings can feel like a waste of time." (An expert's answer to an open-ended question in the Google background survey, January 2010)

"From a developer's point of view, communication runs best when the development team is given clear requirements and most of the energy consumed on communication can be used within the team to tackle questions related to the planning and realization of how those requirements can be fulfilled." (An expert's answer to an open-ended question in the Google background survey, January 2010)

"There's a lot of talk, and that's what you gotta have during the brainstorming phase; throwing out whatever comes into your mind. In decision-making, the one who rules is the one who's loudest (but that's the way things are in the world in general)." (An expert's answer to an open-ended question in the Google background survey, January 2010)

Krippendorff's crystallizations are, even according to Krippendorff himself (1993), just theoretical invitations to further discussion and research for those interested. From the perspective of the present pro gradu thesis, even the older papers by Krippendorff

(1993; 1995; 1996; 1997) made an interesting read. They involved an interesting combination of constructivist thinking and a philosophical basis which is essential in the construction of interpersonal cooperation and mutual understanding in design and communication alike.

It is easy for human-centred experts to describe good human interaction on the basis of their everyday experience, human-centred skills and knowledge, and the methods available. Another important issue, widely known, is that good interaction requires trust between people.

2.4 On trust as the basis of cooperation

In his lecture series at the University of Helsinki and the Aalto University in autumn 2010, philosopher Pekka Himanen claimed that trust provides the basis for enriching interpersonal communities and the culture of creativity that stems from them. This idea is easy to accept and be enthusiastic about. Trust is also one of the ancient Finnish values that Himanen wrote about in his report titled “Välittävä, kannustava ja luova Suomi” [“Caring, encouraging, and creative Finland”] in 2004. In the report, Himanen (2004, pp. 6–7) says that trust emerges partly from caring, but it also deserves to be mentioned as an independent value. Trust provides people with a safe ground for acting. Trust enables fruitful community spirit. The lack of trust and care will lead to an atmosphere of terror (2004, pp. 6–7).

Trust, the basis of everything, is, in Himanen’s terms, an ancient principle of Finnish equality (*égalité* in the Enlightenment tradition and *justice* in the tradition of classical antiquity). Himanen says it can also be called the value of fairness or “admitting everyone”. At the core of trust lie equal opportunities (Himanen, 2004, pp. 6–7).

“The way people react to each other’s input must be appreciative. You need to take it into account. You must value other people’s expertise and let them know it.” (Mikko, Product Manager in Vantaa, interviewed 21 June 2010)

According to the Future Survey of the Confederation of Finnish Industries (2006, pp. 2–56), the success of companies depends on skilled, creative people. Making the most of skills and creative potential poses challenges not only to the management but also to the communicative competence within the working community. It is necessary to have inspiring objectives and skills to create trust between different experts. (Confederation of Finnish Industries, 2006, pp. 2–56)

“It’s all there in the trust: the way you talk, the way you discuss. It does have to do with many things, so it’s not like, as long as I get the job done. But even the way you act and are present in the meetings; even that makes a difference.” (Anne, Interaction Designer in Vantaa, in a phone interview on 17 June 2010)

Iris Humala (2007, p. 51) has collected thoughts about trust together with Kaisa

Kautto-Koivula and Marita Huhtaniemi. The three researchers (2006, pp. 299–300), in turn, refer to Pertti Hurme, Pertti Saariluoma and Martti Siisiäinen, defining trust as the backbone of the new era (2006, pp. 299–300). According to them, trust is central to present-day economy and society, which are based on creativity, knowhow, and networks. Trust is a social feeling which is associated with social experiences and action. Trust can be considered as a kind of glue in the social networks and action between working life, society, and everyday life. However, trust also involves the possibility of becoming let down or disappointed. Trust increases people's psychological feeling of security, decreases their inhibitions and defences, and makes partners free to share their feelings, knowledge, and dreams with each other. Trust also involves a desire to expose oneself to the other party whose behaviour one cannot control. Trust is usually positive and emerges mostly from previous experiences (Humala, 2007, p. 51).

“It is important to build trust between people, because organizations are people. When it comes to team building I also think it's very important to build trust on personal level. That's always the starting point.” (Kamil, Technological Expert in Warsaw and Vantaa, interviewed on 3 August 2010 in Helsinki)

Kirsimarja Blomqvist has studied the role of trust in, e.g., the partnership relations between technology companies. In her doctoral dissertation, Blomqvist discussed trust which is created fast in human interaction. Individual-based fast trust is one of Blomqvist's core concepts (Blomqvist, 2002, pp. 183–185). She cites social abilities and close interaction as significant factors whilst building fast trust between individuals. According to her, a shared vision is central to the pursuit of fast trust. To reach a shared vision, people are in multi-layered iterative interaction with each other, trying to understand each other as individuals and to extend their understanding to cover each other's businesses and fields of activity, etc. (2002, pp. 244–246).

In the first phase, experts probe each other's knowledge, capabilities, character, and attitudes. Interaction and behaviour also reveal people's self-reference; their ability to appreciate, develop, and communicate their reciprocal needs to each other. This way, even their goodwill becomes prominent, involving their moral responsibility and favourable intentions (Blomqvist, 2002, pp. 192–197). In the second phase, the role of the individual in his or her organization, together with their organizational capabilities and objectives, are assessed. Finally, in the third phase, the parties' visions are put to a wider perspective; the interaction may extend, e.g., to cover the industry landscape and different issues worth investigating (Blomqvist, 2002, pp. 244–246).

As one of the major results of her doctoral dissertation, Blomqvist (2002, p. 273) highlights the roles of individual trusted people and the significance of their activity in the creation of trust. Blomqvist calls these individuals boundary spanners. Their most important qualities include, according to Blomqvist, interactive skills and multi-dimensional interest in and understanding of their partners in cooperation. Blomqvist (2002, pp. 265–267) outlines a conceptual visualisation of how trust is

created.

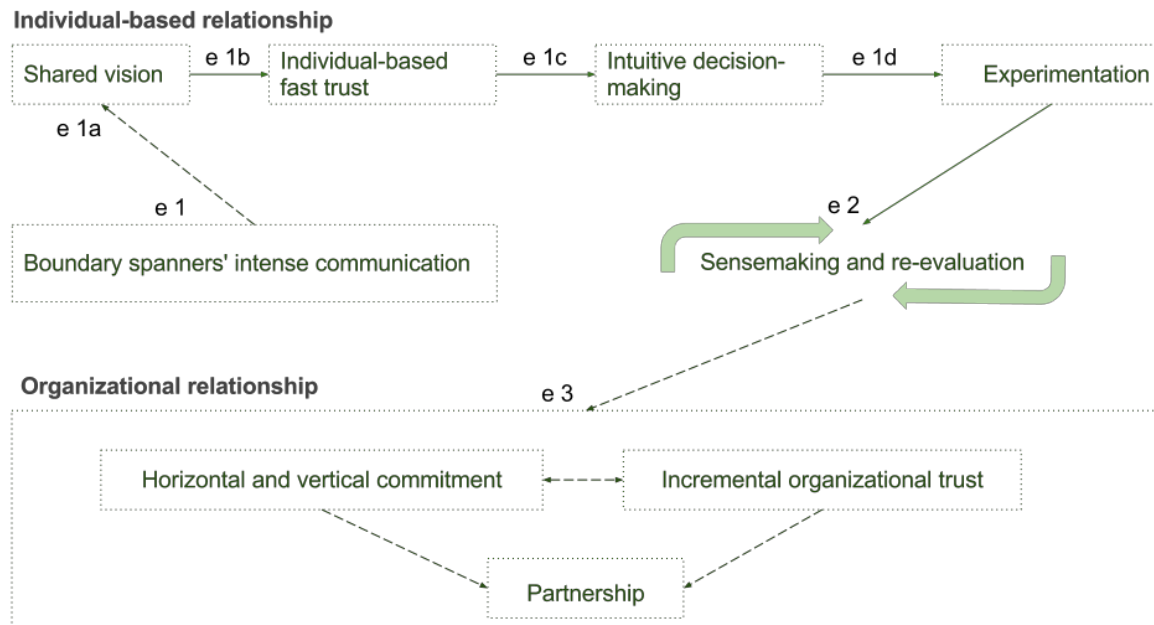


Figure 5. An interpretation of Kirsimarja Blomqvist's model on trust building (Blomqvist 2002, p. 267)

Blomqvist's model covers two levels: the relationship between individuals and the development towards a relationship between organizations. Proposals having emerged from Blomqvist's research are marked with arrows and lines. As for the sections marked with dotted lines, they refer to results that still need further investigation and discussion (Blomqvist, 2002, p. 265)

In the first section of the above figure, e 1, Blomqvist suggests that the trust which is created as a result of the boundary spanners' activities and based on individuals constitutes a condition for intuitive decision-making and closer testing and practices. In section e 1a, the intense communication between the boundary spanners may lead to a shared vision which, in turn, as indicated in section e 1b, provides the preconditions for individual-based fast trust. In section e 1c, the individual-based fast trust leads to intuitive decision-making, which, as suggested in section e 1d, may lead to experimentation of cooperation (2002, p. 266). Blomqvist suggests that the concept of experimentation could illustrate here the preliminary and future-oriented nature of cooperation and that it would cover both the contents of the cooperation and the quality of the cooperative relationship. In section e 2, Blomqvist describes experimentation as a practice between the partners in cooperation, used to make sense of the cooperation, constantly re-evaluating it. The final section e 3 illustrates how an individual-based relationship may develop into a partnership between organizations, provided that the horizontal and vertical commitment, as well as the incremental organizational trust, is developed. Horizontal and vertical commitment refers to the necessary operative and strategic commitment as a precondition to organizational commitment. The incremental organizational trust, developed step by step, is a result of increased individual-based

trust and successful cooperative experimentation (Blomqvist, 2002, pp. 266–268).

Jorma Kananen (2009, pp. 58–59) discusses trust, referring to D. S. Reina & M. L. Reina (Reina 1999), who claim that trust emerges from three subtypes of trust.

Communication trust refers to communicating things in a trustworthy way. Communication trust can be increased by sharing one's knowledge with others, telling the truth, admitting one's mistakes, giving and receiving constructive criticism, being open, and avoiding gossip behind people's backs.

Competence trust means trust in people's abilities. This type of trust is created when people acknowledge each other's skills and abilities. Competence trust is also boosted by allowing people to make decisions and involving people in the activities. In addition, helping people to learn new skills also increases competence trust.

The third type of trust, *contractual trust* refers to "trust in integrity". Trust can be maintained by adhering to mutual contracts, being consistent, delegating appropriately, and establishing boundaries (Kananen, 2009, p. 59).

Trust is a value deeply rooted in our thinking and a familiar concept in our language. Today, trust is also subject to extensive studies and analyses. The creation of trust in human relationships is by no means a self-evident fact. Philosopher Pekka Himanen mentioned, in his lecture series of autumn 2010, how little people discuss and do active deeds for trust, in spite of the fact that it is a very basic issue.

"Trust is probably always improved if you see someone face to face." (Henrik, Expert of Web Technology and Webmaster in Vantaa, in a phone interview on 23 June 2010).

I will be considering everyday deeds that help creating trust in human relationships at a later stage in this thesis. I will be focusing on small deeds that affect the creation and construction of trust. I will not be dealing with larger issues or activities, such as integrity or reliability in contract making, competence at work, etc. I will settle with focusing on nuances, perhaps even gestures in the creation of interpersonal trust.

In addition to trust, however, interaction requires more. For example, we know that, in interaction and communication, active listening ("International Listening Association – International Listening Association Home," 2011; Puro, 2008; 2010; Rasila & Pitkonen, 2009) and the command of different communicative manners and situations (Alasilta, 2011), e.g., meetings, phone, instant messenger and email (Alasilta, 2009), belong to our core competence. Yet, there is often a contradiction between what we know and what we do. We frequently do not act the way we would like to.

Jukka-Pekka Puro (2010, p. 58) claims there is a close correlation between trust and listening: listening is based on the listener being able to trust the speaker's goodwill and

vice versa. “Vice versa” refers to the idea that even the speaker should be able to trust that he is being listened to in a goodwilled manner (Puro, 2010, p. 58). I will be dedicating the following section to interactive skills.

2.5 On interactive skills

Päivi Ovaska, who has studied software development, claims that the social interaction between people participating in the development work is crucial. She concludes in her doctoral dissertation (2005, pp. 57–71) that the methods used to reinforce software development processes are not very well suited for the purposes of modern complex corporate environments. Software development entails social interaction between the participants rather than the use of different methods and techniques. The incremental skills of the experts, those participating in a project, their shared conception of the task and their continuous mutual communication and cooperation emerge as essential engines of planning and the project’s progress (Ovaska, 2005, pp. 57–71).

According to Jaana Venkula (2004, pp. 31–32), it is important to distinguish between knowledge and the process of knowledge formation in an organization. This also applies to interaction in creative design. Although the grounded knowledge we use can be considered uncontroversial, objective, value-free, and easily transmitted through information technology, it is not enough according to Venkula. She claims (2004, pp. 31–32) that we, just like the customers of our businesses, are observing the world through many senses, the “information channels” of our minds. The processes of knowledge formation and understanding are not purely cognitive but they also involve the other “information channels” of the human mind; and their cooperation, the understanding, may occasionally occur very slowly (2004, p. 32). Venkula’s (2004, pp. 31–32) five “information channels” represent different dimensions: cognitive; emotional; ethical, i.e. value-related; aesthetical; and experimental. All of these five dimensions constitute people’s constant connections to the world. Thus, the way we perceive things is constantly changing and multi-dimensional. Our scientific knowledge, just as other types of knowledge, is formed only when these five dimensions meet. We do not basically digest messages that disregard this multi-dimensionality (2004, p. 32).

From the point of view of creative design, shared knowledge formation and understanding, i.e. second-order understanding, even Venkula’s idea of reflective listening as part of knowledge creation seems valid (2004, p. 34). By reflective listening, she refers to a way in which the ‘symptoms of knowledge’ are being ‘blown back and forth’ on as concrete a level as possible (2004, p. 34). Venkula does not use reflective listening as a synonym for some kind of a solemn meditation but presents it as free dialogue that offers all the occurring observations on display (2004, p. 34).

On listening

Jukka-Pekka Puro (2008, p. 229) writes insightfully how people are united by their desire to be heard. This can also be thought the other way round, making the argument stronger: it is hard to find a person, in any kind of an organization, who would not want to be heard. In practice this means that, in an organization that listens, it is essential to lay down rules that guarantee the fulfilment of this basic communicative need (Puro, 2008, p. 229).

“Without active listening there would not be cooperation.” (Anne, Interaction Designer in Vantaa, in a phone interview on 17 June 2010)

Whilst ensuring the preconditions for good listening, organizations need to think about, e.g., the following essentials: how much time there is for listening; whether the circumstances are favourable to people’s mutual listening; and whether, e.g., the number of participants is small enough to enable not only hearing but also listening. Listening is also about psychological contracts. A listening organization - psychologically the opposite of an organization that settles with mere hearing - chooses consciously to follow the principle of dialogism. As long as it is dealing with the construction of something common and shared, the organization will try to make the option of not listening, brought by authoritative distance, subject to sanctions. In this sense, listening is closely associated with the theory of dialogism (Puro, 2008, p. 230).

Puro (2008, p. 232) claims that an organization can only include genuinely good listeners if it is actively committed to the maintenance of good listening. Good listeners need to be supported, encouraged, and their value must be acknowledged. That way, the good listeners will be able to continue as good listeners. When good listeners are given the same status as – or even a better status than – operators who have acquired the status of speakers in an organization, listening becomes something worth pursuing and supporting (Puro, 2008, p. 232).

Puro (2008, p. 234) goes on to say that, along with the progresses made in the research on listening, it has become more and more evident that listening is a genuine and real competitive advantage. In short: it is part of appropriate human resource management. Good listening can be seen in efficiency, results, and productivity, as the processes steering the organization’s operations and productivity start repairing themselves better than before, making extensive use of their capacity, and taking new directions rapidly and easily, whenever needed (Puro, 2008, p. 234).

Minna Rasila and Maria Pitkonen (2009, p. 8) argue that listening – or not listening – has a major impact on both the smooth operation of work and work enjoyment. By listening we gather information to support decision-making, to complete tasks, develop things, share work, and keep up-to-date about the development of our own field (Rasila & Pitkonen, 2009, p. 8). Inefficient listening turns expensive: we base our decisions on inadequate knowledge, make mistakes, do overlapping work, or accidentally skip a stage in our work. As long as the working chains consist of multiple stages, not listening in a

given stage may accumulate later. As we are not listening to each other, things do not evolve, and we become stagnant (Rasila & Pitkonen, 2009, p. 8). Listening has become more important, as knowledge-intensive expertise work has increased. It is important that we can communicate our own competence, our own work and its connections to other people's tasks to different people and representatives of different professions (Rasila & Pitkonen, 2009, pp. 8–9).

“Active listening is essential, since it's all about team work. So that you have the ability to present something and when you start getting that feedback or ideas start flying at you, you gotta be able to keep your ears open and at the same time document them.” (Mikko J., Service Designer in Helsinki, interviewed in Vantaa on 21 May 2010)

Puro (2010, pp. 29–94) claims there are research-based reasons to invest in good listening and its development. He takes the adjusting moves of listening as his starting point; and discusses good listening, misinterpretations, misunderstandings, and the problems of prejudiced listening (Puro, 2010, pp. 29–94).

Puro (2010, pp. 72–94) goes on to consider the commitment to listening, discussing, e.g., active listening, where the most essential issues are encouraging, making interpretations, reflecting, and drawing conclusions. He claims it is essential to encourage a speaker not only verbally but also through gaze, gestures, and facial expressions. He also points out that it is important to indicate clearly what one thinks about the things he has heard, and to make summaries, conclusions, and evaluate the things said (Puro, 2010, p. 77). Moreover, it is important not to interrupt and to show by your look that you are listening to the speaker (Puro, 2010, p. 78).

“Active listening and especially asking eliciting questions is important. Genuine discussion and interaction are necessary in order that the different skills of different experts are made most of: different skills are stored and used for the benefit of the project.” (Mikko H., Product Manager in Vantaa, interviewed on 21 June 2010)

“The ability to listen very carefully and the ability to ask the right questions are definitely important and linked to each other.” (Kamil, Technological Expert in Warsaw and Vantaa, interviewed in Helsinki on 3 August 2010)

Puro (2010, pp. 79–83) outlines three core areas of reflective listening: aiming to understand the speaker, facilitating the speaker's task, and committing oneself to the speaker's topic; all of these require empathy and acceptance. A good reflective listener tries to understand what is important to the speaker; he aims to understand not only the informative contents but also the emotions and values the speaker associates with the topic. Further, he helps the speaker to give shape to his thoughts, feelings, and opinions (Puro, 2010, p. 82).

According to Puro (2010, p. 84), the basis of dialogic listening can be summarized as two main principles: listening pursues a shared understanding reached through dialogue;

at the same time, listening aims to maintain dialogue. This is why dialogic listening aims at sincerity, openness, and trust (Puro, 2010, p. 84). A good dialogic listener encourages the speaker to talk more in order to gain a more accurate and versatile idea of the informative contents and the details; he pursues shared metaphors, visualisations, and points of comparison. He also seeks for new complementary and alternative ways of formulating the things expressed by the speaker (Puro, 2010, p. 86).

Rasila and Pitkonen (2009, pp. 21–39) also discuss the qualities of a good listener, suggesting that a good listener should be actively present, show he is listening, be genuinely interested and unprejudiced; aim to make a distinction between facts and interpretations; concentrate on listening rather than his own turn; avoid heated debates; make sure that he understands what he has heard and show it to the speaker; and he should also be ready to ask and listen more.

On communicative situations and habits

Our everyday experiences of people's knowledge-intensive encounters and cooperation reveal how we tend to act in face-to-face communication, group situations, meetings, etc. We know, for example, that whilst convening a meeting, it is wise to draft an agenda, the objectives, and a schedule in advance. We also know that we should prepare ourselves for the meeting, be there on time, and deal with it within the previously determined schedule. Today people also generally understand the fact that meetings will work out best if they, besides the above-mentioned things, display interaction based on active listening, as was described in the above section.

Puro (2010, p. 111) says that, from the perspective of listening, talking on the phone is better than instant messenger as a way of communication, and video conferencing is better than email. Despite this, we can consider that the psychological contracts of listening that are valid in face-to-face conversation are also largely applicable to, e.g., email communication. Puro does not find an unambiguous reason why good listening could not materialize in textual interaction (like the email or instant messenger). Listening involves delays and limits; however, when we take them into account and remember to use as rich channels of communication as possible otherwise, even textual interaction can be considered to involve listening. It is not wise to let conceptual delineations lead us to thinking in terms of black-and-white opposites in practice (Puro, 2010, pp. 113–114).

Puro (2010, p. 112) notes that, in the development of video conferences, it is essential that they are not confined to specific video conferencing facilities. The technological preconditions of smooth video conferencing do exist, but adopting the new technologies often requires some kind of a trigger (Puro, 2010, p. 112).

Anja Alasilta (2009; 2011) discusses email etiquette in her booklet *Meili meitä pyörittää* [Email makes us go round] and blog, establishing twelve theses I think are outstanding. I will mention here nine of them for the readers to consider: Send an email

only when you believe it will make your message get through; spend enough time on writing an email message; take up just one topic at a time in your messages; respond to questions and requests – don't answer past them; limit the contents and distribution – limit emailing in general; instead of attachments, use links to updated web services; think of the email as a post card – take the time to think about the information security of emailing: remember that your emails will leave evidence; be sensible and thorough; behave yourself! (Alasilta 2009.)

Building trust on small everyday deeds

It is easy to see a natural relationship between, e.g., good manners – giving small compliments, showing attention, and building trust. Trust is enhanced by positive, favourable, and discreet interaction. It is good to note that it does not only entail talking and taking initiatives but also listening, sympathising, making good questions, analysing, and responding.

Päivi Vartiainen-Ora (2002, p. 26) argues body language is our first mother tongue. According to some studies, up to ninety percent of our communication consist of communication other than spoken language. This extra-linguistic communication includes facial expressions, gestures (hands etc.), body positions, distances and use of space; tones and volume of voice; and speed and rhythm of talk. We can train our non-verbal communication consciously. Above all, it is useful to learn to recognize, in ourselves and in other people alike, what non-verbal messages we are using. For example, one's own tones of voice are worth listening to (Vartiainen-Ora, 2002, pp. 26–27).

Vartiainen-Ora (2002, 28) describes delightfully how non-verbal communication that enhances interaction can be characterized by the term 'to soften'. Softening messages can be trained consciously, whilst at the same time learning to listen to and recognize them as a message recipient. The *soften* messages include *smile*: all the expressions that reflect a favourable attitude and sympathy, starting from smile; *open*: an open body position, facing the partner in conversation, arms by your sides or spread out, instead of keeping them akimbo, not crossing your legs; *forward*: bent towards the partner in conversation and facing him, slightly leaning towards your partner in conversation whilst speaking; *touch*: touching your partner in conversation: shaking hands or hugging when meeting, closeness and possibly, e.g., a light pat on the shoulder whilst talking to each other; *eye contact*: a warm, attentive look in the speaker's eyes or towards him, but avoiding incessant staring, and *nod*: nods of approval and other gestures showing that you are listening actively (Vartiainen-Ora, 2002, pp. 28–29).

Soften messages are culture-bound; however, by using your common sense, probing discreetly, being alert and favourably inclined, you will manage ever since the first contact. I dare argue this on the basis of my fifty years of experience of everyday life, and of student and working lives. A mere surface scratch on thinking about the everyday deeds that build trust tells us that we are not dealing with difficult or impossible issues here. However, what makes this a challenging issue is that we are actually faced with

moments of creating mutual trust and appreciation the whole time we are awake – all the time we come to contact with other people. The small everyday deeds of building trust stem from our values, attitudes, desires, wishes, and interactive skills, among other things. In fact, they are concrete gestures and small deeds in relation to every human being we meet. These deeds can be trained and learned. Trust is built and it materializes in human relationships as a result of tolerance and a favourable attitude.

Vartiainen-Ora's excellent summary of multicultural interaction gathers neatly the above themes that are related to the small everyday deeds for building trust in human relationships. "In multicultural interaction, openness and showing interest are especially important. In communicative situations that take place in a foreign language, it is essential to create an explanation-favouring, relaxed atmosphere, where the problems possibly caused by the foreign language and cultural differences are taken into account. In such an atmosphere, making clarifying questions is easy, and the interaction is characterized by a sense of positive humour." (Vartiainen-Ora, 2002, p. 74.)

2.6 On interaction and cooperation

Vesa Tiensuu studied interaction and managerial challenges related to concept design in his doctoral dissertation (Tiensuu 2005). Tiensuu (2005, p. 207) summarizes the management of concept design in the visualization displayed in figure 5 below. It is based on Tiensuu's research observation that people need to find a balance between working alone and with others in concept design cooperation (2005, p. 198). Tiensuu (2005, p. 198) claims that team work is not a prerequisite of successful concept design as such, but that it is important to know how to turn the work of individuals and the team into a productive combination and to use them both.

According to Tiensuu (2005, pp. 198–202), interaction between experts and the team is based on their ability to adopt *compressive thinking*. Compressive thinking requires, firstly, that individuals are genuinely present in team situations. Secondly, teams should not be overly diffident or resist constructive design disputes. Thirdly, people need to find collective ways of thinking that enable mental flexibility in the cooperation; that way, new ideas will surface more smoothly. Fourthly, Tiensuu claims that the participants should find, at least to some extent, common ways of working. Fifthly, the participants should work on their ability to endure dissonance up to the point where the different fragments of information have been placed into a new order. Sixthly, and finally, those involved in the design work should develop their collective consciousness towards a shared, integrated thinking (Tiensuu 2005, p. 202).

Tiensuu's visual summary (figure 5 below) covers several layers and topic categories; I will only be dealing with the topics that are essential from the point of view of creative design cooperation and management. Tiensuu's model centres on design information, which can be accurate, more widely recognized knowledge, or tacit knowledge. Another important topic is interaction between the physical and mental realities (of people

working in creative cooperation). The most central issue from the perspective of creative design cooperation and management is the ability to gather information from a variety of sources and to refine, mold it into meaningful products or services for customers, consumers (Tiensuu 2005, p. 204).

The above-mentioned ability to gather and refine design information is related to the mental processes of creative design specified by Tiensuu (2005, pp. 188–207). He claims that four out of five mental processes are related to the refinement of design information (2005, pp. 193 & 207); they are: reflection, generation, management of complexity, and simplification. The fifth mental process, compressive thinking, is associated with the preconditions of creative cooperation (2005, p. 193). As terms, reflection and generation refer to analysis and synthesis. Simplification is necessary in order to define chaos, and management of complexity is needed to create a harmonious unity (Tiensuu 2005, p. 194).

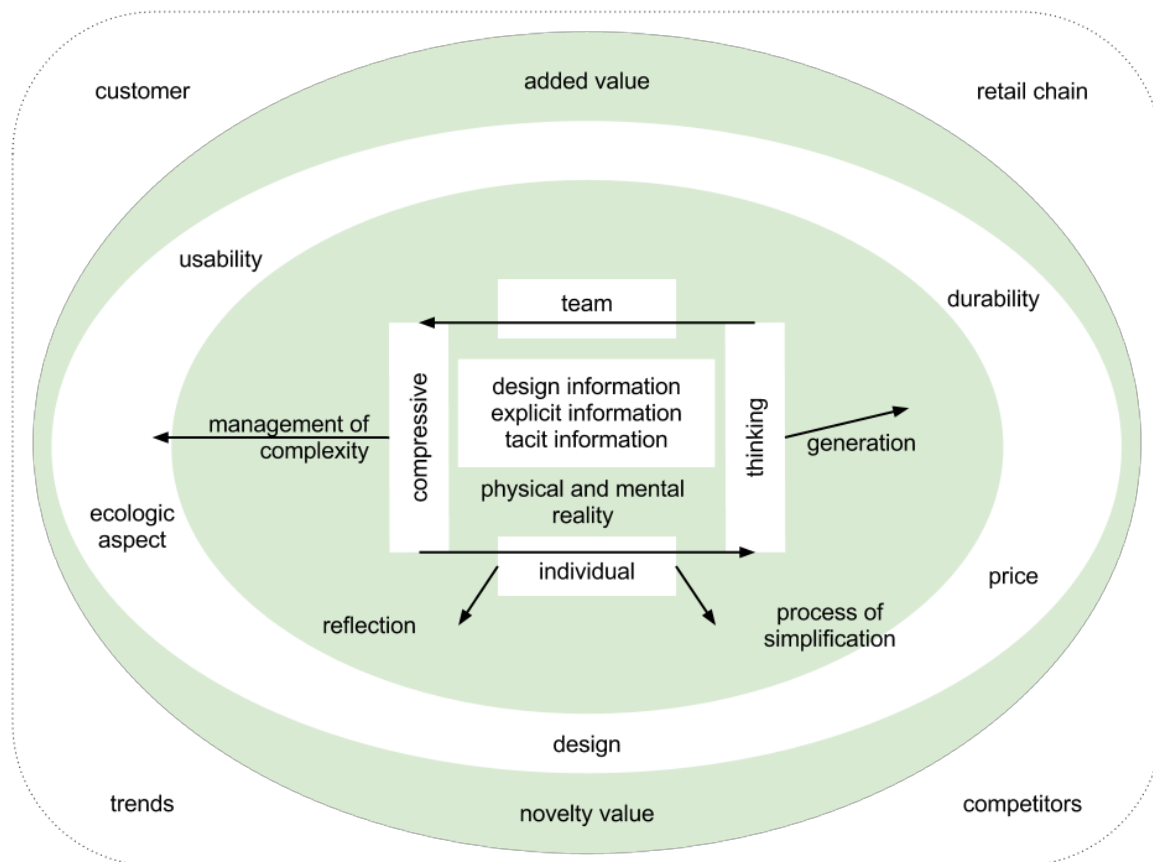


Figure 6. A converging description of the relationships of interaction and dependence in concept design, adapted from Tiensuu's model (2005, p. 207)

Tiensuu's research indicates (2005, p. 205) that part of the creative cooperation should be the responsibility of expert individuals, whereas part of it should be shouldered by the expert team. In fact, the question is how to organize creative cooperation between experts. The process of compressive thinking fits in here. If the partners in cooperation

are unable to think in a compressive way, the cooperation will not turn out very productive (Tiensuu, 2005, p. 205).

In the next section I will be considering my approach to research and writing; how I have applied action research and exploratory narrative to my work. Johanna Latvala, Eeva Peltonen and Tuija Saresma claim, on the back cover of their book *Tutkija kertojana* [Researcher as Narrator] (2004), that the ways of writing are becoming more versatile. A scientific text is not necessarily a standard research paper or report but it may be, e.g., a story or resemble, e.g., a short story (Latvala et al., 2004).

3. The action research approach

How did my research approach emerge?

In mid-September 2009, in a Medialab evening seminar, I was given a hint by Teemu Leinonen that I should familiarize myself with action research. Having read a variety of definitions of action research, it seems to me that the summary on wikipedia.org is accurate and well suited for the purposes of this pro gradu thesis: action research is mainly a trend in qualitative research, aiming to develop a target organization by influencing its ways of operating. In action research, a central concern is the aim to influence things on the one hand and the researcher's involvement in the organization's everyday life on the other hand. Action research has its roots in the social and design sciences, but it is also applied widely in education theory. Action research combines analysing the research object with influencing it ("Action research – Wikipedia," 2010).

According to Jorma Kananen (2009, p. 71), keeping a research journal is one of the most efficient ways to conduct action research. The research journal can function as a data collection method and as a way of documenting. It can also be used as a tool for self-evaluation and reflection. This requires that the researcher writes down his thoughts in the journal and that the text and descriptions should be "rich" (Kananen, 2009, p. 72).

Latvala & al. (2004, pp. 19–20) note that the limits of scientific writing have been tried even in doctoral dissertations, mostly by using qualitative field work, interviews, or autobiographical material. These attempts to narrate and write about research in alternative ways have been associated with a strong view that the traditional forms of research and reporting have left many stages of the research process unreported. 'Alternative' writers have deliberately broken the conventions, e.g., by telling about the ways in which they have diverged from the preliminary plans and routes and by confessing that they have received inspiration from random meetings and conversations, i.e. sources that are suspicious from the point of view of source criticism (Latvala et al., 2004, pp. 19–20). Adopting this stand has enriched my own research approach and made the exploratory expressiveness of my writing more versatile.

The way I understood my research task and approach evolved slowly from September 2009 to May 2010. I started to familiarize myself with the methodology by reading Arja Kuula's doctoral dissertation *Toimintatutkimus - Kenttätöytä ja muutospyrkimyksiä* ["Action research - Field work and change efforts"]. After that, I familiarized myself with Heikkinen & al.'s *Toiminnasta tietoon - Toimintatutkimuksen menetelmät ja lähestymistavat* ["From action to knowledge - Action research methods and approaches"], followed by Kananen's *Toimintatutkimus yritysten kehittämisessä* [Action research in corporate development], and Latvala & al.'s *Tutkija kertojana - Tunteet, tutkimusprosessi ja kirjoittaminen* ["Researcher as narrator - Emotions, research process, and writing"], and finally Kuusela's *Realistinen toimintatutkimus - Toimintatutkimus, työorganisaatiot ja realismi* ["Realistic action research - Action research, working organizations, and realism"].

I realized that, with a research object like the one I had - the reform of Veikkaus.fi - I could not act the way action research literature suggests. In the middle of all the hurry and the overly long working days I had to give up the "by the book" thinking and to start to adapt. It was clear to me that I could only burden my colleagues with issues related to my academic project to a limited degree, by asking very carefully planned questions. However, my subject, i.e. the aims to improve communication, seemed to interest numerous experts in our reform project. I decided to progress in small steps, as clear as possible; keep a research journal conscientiously; concentrate on thinking about change in my own actions and thinking in particular; carry out a background setting survey; and interview my colleagues as widely as necessary. That would constitute my research material. Further, I would make use of the written communications during our project, including emails, meeting memos, and design documents. My research approach turned out very tentative, improvising, and occasionally even fragmented, with the research work carried out side by side with my tightly scheduled and even chaotic work tasks. Thus, I tried to create stamina and regularity in my work by adopting simple routines.

Next I will be discussing, e.g., what has been thought and written previously about the challenges and possibilities of action research. I have mainly familiarized myself with Finnish sources but I have also attempted to skim through Swedish and English sources, especially on the internet. I will be shedding some light on what my point of view turned out to be like after I had read about the earlier ways of thinking - and why.

A closer look at action research - and its applications in this work

My objective was to study how experts' communication was constructed and how it changed in the design cooperation during the reform of the Veikkaus.fi web service. The question arises how action research fits into such a research topic. According to Arja Kuula (1999, p. 23), communicative action research focuses on interaction, as its name indicates. However, instead of having a psychological dimension, it involves a rational idea about the positive effects of increased communication on the achievement of change (Kuula, 1999, p. 23).

I am going to discuss the earlier writings on action research in a fairly straightforward manner. My project is so practice-oriented that I will not be considering, e.g., the origins and concept formation of action research, or its several different forms or applications. I would like to encourage the readers to acquaint themselves with these themes by looking at the rich source material available. My intention here is to gather the thoughts mainly to come up with an interpretation of action research as it is defined in this pro gradu thesis.

Arja Kuula (1999, p. 90) writes that communicative action research is based on the idea that communication, i.e. interaction and its development, is considered a prerequisite for changes in working organizations and, in a broader sense, innovations in working life. Kuula notes that communicative action research has been developed especially in the Nordic countries since the mid-1980s and it has been dealt with in numerous writings. She focuses especially on Björn Gustavsen's ideas (1999, p. 90). Gustavsen has written extensively about the topic; I myself – inspired by Kuula – familiarized myself with one of his texts from 1992. Kuula (1999, p. 92) claims that communicative action research is a practice where theory has been turned into a principle of equal dialogue. Citing Gustavsen, Kuula (1999, p. 92 reference to Gustavsen 1992, 3–4) describes how, in democratic dialogue, communication can be described through thirteen principles. Although Gustavsen's ideas concern the principles of communicative action research, they are worth noting in human interaction in general, the socially constructed “reality” and knowledge formation.

From the perspective of my research task and creative cooperation, I find especially interesting Gustavsen's considerations about how “dialogue entails exchange of thoughts and interaction between participants”. And yet: “the chance to participate is not enough as such. All participants have to be active. In addition, all participants are responsible, by expressing their own views, for helping the others to express their views in turn.” Even in design cooperation, “working experience gives people the right to express their views”; however, Gustavsen also writes that “participants will have to accept the fact that diverging views are expressed”. See the principles of democratic dialogue (reference to Gustavsen 1992, pp. 3–4; in Kuula 1999, 1999, p. 92).

According to Kuula (1999, pp. 92–93), the above-mentioned principles are based on the right of every expert to participate in the discussion on development and change, drawing on their working experience, thoughts, and opinions, regardless of their professional or hierarchical position. It is acknowledged that everyone has the ability – and, at the same time, the responsibility – to independently find opportunities for change through direct conversation and conflict solving (1999, p. 93).

On the basis of what I have experienced, I dare write that the above claims are also valid in expert communication and interaction in concept design based on cooperation. However, for example, cooperation is not necessarily in a one-to-one relationship with

team work. Vesa Tiensuu (2005, p. 10) shows in his doctoral dissertation how team work is not a precondition, nor even a desirable model for successful concept design and its management. In contrast, Tiensuu claims (2005, p. 10) that there are other ways of organizing expert cooperation in creative work.

Pekka Kuusela (2005, p. 9) refers to volumes of the Systemic Practice and Action Research journal, e.g., 2010 (SpringerLink, 2010), claiming that a significant share of the research papers written in the past few years have to do with the development of the school, tuition, and working life. Thus, I regard it as natural – and well-grounded even on the basis of the above cited research – that action research should open up worthwhile views in my current research task.

Kuusela (2005, p. 10) writes that action research has been defined in a variety of ways in literature and that there is no generally accepted definition for it. He refers, inter alia, to Peter Reason's and Hilary Bradbury's extensive handbook (reference to Reason & Bradbury, 2001; Kuusela 2005, p. 10). Reason and Bradbury describe action research as the production of practical knowledge that is useful to people themselves in their everyday lives. I found some quite impressive definitions in Reason and Bradbury's work (2008, pp. 3–4); here are the two most poetic ones:

"Action research calls for engagement with people in collaborative relationships, opening new 'communicative spaces' in which dialogue and development can flourish."

"Action research is values oriented, seeking to address issues of significance concerning the flourishing of human persons, their communities, and the wider ecology in which we participate." (Reason & Bradbury, 2008, pp. 3–4)

Kuusela (2005, p. 10) states that action research studies action and acts on the basis of studies. This means that action research does not make a distinction between research and action. Combining theory with practice becomes possible when research is carried out in cooperation with those who are being studied. They are involved in the research process. In practice, the objective of action research is frequently to solve a given problem of life in practice and to improve the practices (Kuusela, 2005, p. 10).

Kuusela (2005, p. 86) also points out that it is not a coincidence that action research has been regarded as an important method in, e.g., education and health care theory, and management studies. All of these have to do with objective-oriented activity that is based on deliberation and aims at practical effects (Kuusela, 2005, p. 86).

According to Hannu L. T. Heikkinen (2008, p. 17), action research in its most modest form means developing one's own work. However, working tasks almost always require cooperation between people, which is why developing work requires that people's cooperation and interaction are improved. That is rarely accomplished without taking into account other people's tasks, organization, and operating environment. Occasionally

we need wider discussion between different actors about the direction and means of development. Thus, action research becomes a social activity, negotiating about shared issues (2008, p. 17).

Kuusela (2005, pp. 59–64) writes about how action research can be divided into five levels of analysis: ‘individual’, ‘group’, ‘inter-group relations’, ‘organization’, and ‘regional network’. Heikkinen (2008, p. 18) describes these levels as follows: on the individual level, e.g., a teacher observes his own activities, keeps a journal, and discusses with his colleagues and participants. A research report describes the experiences of an individual, and especially the actor’s own thinking processes and learning. A cooperative study is typically a team-level action research project. The team meets according to plan, e.g., once a month, talks about a chosen theme, and develops its own activities. At the level of team relations, the objective is to solve cooperative problems of different teams. Action research of the organization level has been applied to the development endeavours of large organizations, including companies, educational institutes, or municipalities. At the level of local networks, the approach has been used to develop the joint strategies of companies, municipalities, education, and research (Heikkinen et al., 2008, p. 18).

The above ideas were a significant driving force in my research and the related writing work. It was absolutely the first time I did something like this; I decided to address the big picture from the perspective of my own concrete doings and how they changed, as well as their possible impact on how other people changed in my working community. I started keeping a journal at the end of week 33 in August 2009. At first, I called the journal “pro gradu thesis journal”; later on, I renamed it as “pro gradu thesis and research journal”. In the beginning, I just started to jot down something, without thinking more carefully about the perspectives, recording methods, or any other details, for that matter. I started with a traditional journal-like style, describing the general background of the topic. At the end of the third week of September 2009, as my research task slowly started to take form, I decided to classify the emails of the Web10 project by counting the number of emails I had received from and sent to the different experts in the project. I also started to follow the contents of the emails from the perspective of research. At the beginning of the journal, I noted down the research questions, to help me stick to the topic. In addition, I went through and completed my previous journal entries on the basis of my notes, making them correspond more to the point of view of my research task. I thought I should focus on writing more about people than about things and events in general.

In retrospect, I think I learned this point of view rather slowly. Besides the journal entries, my research material would thus include the background setting survey concerning the measures that should be taken to develop communication and my colleagues’ interviews. In addition, I would analyse emails, meeting memos, and design documents.

In the next subsection I will outline my way of writing and researching, or rather my interpretation of them on the basis of earlier approaches.

On exploratory narrative, research carried out in an 'alternative' way

Johanna Latvala et al. refer to, e.g., Laurel Richardson's ideas (Denzin & Lincoln, 2000, pp. 923–948), writing how fewer and fewer researchers think it is possible to write about their research completely impersonally and describe it as an entirely controlled process that complies with certain preliminary plans and rules (2004, p. 23). Researchers have become more and more aware of the fact that all the stages of research involve significant choices that should be considered and justified in texts written about the research. They have also gradually acknowledged that everything cannot be justified but that the impact of personal preferences and purely random coincidences is considerable (Latvala et al., 2004, p. 23). Latvala et al. also claim that people have started to see writing as a more and more central part of the research process – as something that should be done constantly and that should be taught during the methodology studies. They refer to Richardson's suggestions (2000, pp. 923–948) concerning the chances of experimental writing to students and researchers.

As I was familiarizing myself with the sources on research methods and writing, I started to wonder if my journal and its style had something to do with ethnography. The Finnish version of Wikipedia ("Etnografia – Wikipedia," 2010) defines ethnography (Gr. *ethnos* 'nation', *graphein* 'to write') as the description of nations and their cultures. In Europe, the concept first occurred in the late 18th century, referring to information gathered on the basis of field work observations. The first Finn to have used the term ethnography was Antero Wærelius in his Swedish-language paper "Bidrag till Finlands kännedom i ethnographiskt hänseende" in 1847 ("Etnografia – Wikipedia," 2010).

The English-language Wikipedia ("Ethnography – Wikipedia," 2010) complements the definition of the Finnish article by saying that ethnography is a scientific method that is usually used in fieldwork in the social sciences, anthropology, and sociology. The English article also defines ethnography as the research and description of, e.g., people and ethnic groups, where data is collected through participant observation, interviews, questionnaires, etc. Ethnography aims at describing people through writing ("Ethnography – Wikipedia," 2010).

Terhi Huovinen and Esa Rovio refer in their paper (in Heikkinen et al., 2008, p. 106) to Leena Syrjälä et al. (Syrjälä, Ahonen, Syrjäläinen, & Saari (eds.), 1996), describing how it is the objective of ethnographic research to understand and analytically describe the research object through participant observation and interviews. An action researcher thus attempts to understand the operation of a community extensively, aiming not to exclude anything essential preliminarily. However, "pure" ethnographic research is not possible, since every action researcher tries to affect the operation of

the community he studies (Heikkinen et al., 2008, p. 106).

According to Huovinen and Rovio (2008, p. 107) an action researcher writes down his observations in a research journal, gathering systematically data from themes that belong to his conceptual framework. Then the researcher classifies his journal entries into different categories in order to be able to pay attention to the facts that are relevant to the pre-determined research problems (2008, p. 107). He stores the data in his research journal and analyses his thoughts with the help of the journal. In addition to recording field events, the journal gathers data about the research process, together with impressions, feedback, notes about the researcher's own behaviour, summaries and conclusions, questions, and causes for confusion. All this will take the research project forward (Heikkinen et al., 2008, p. 107). Huovinen and Rovio (2008, p. 107) state that the researcher constructs an image of people, events, and objects; he looks for regularities and similarities, and makes interpretations. However, Huovinen and Rovio (2008, p. 107) warn beginning researchers against forgetting to document the process in the middle of all the hustle and bustle. This must be what happened to me; in addition to the fact that the entire writing and research work was occasionally highly improvised and sometimes felt rather forced.

Jorma Kananen (2009, p. 72) claims the research journal can also be used as a tool for self-evaluation or reflection. This means that the researcher will note down his own feelings in the journal (Kananen, 2009, p. 72). Could such a view and my method of writing be connected to autoethnography?

Eeva Anttila (2010) describes autoethnography in an interesting way on Theatre Academy Helsinki's study material website, titled "Different research approaches". She writes that autoethnography could be characterized as a hybrid of ethnographic, autobiographical, narrative, and action research. In autoethnography, the researcher becomes part of the social community he is investigating and creates a narrative where his own point of view is intertwined with the voices of the other members of the community. Autoethnographic narration is, thus, both personal and shared, concerted. It is often also post-structuralist; i.e. a narrative does not necessarily have a cohesive plot or chronology but the varied voices and perspectives make it fragmented (Anttila, 2010, p. section 4).

Anttila goes on to describe how an autoethnographic researcher questions his own experiences and thinking by paralleling his own subjectivity and authority with other people's experiences. However, since the researcher is the one to make these juxtapositions and choices, his personal voice and views will be preserved strongly in the narrative. The perspective of otherness, in fact, reinforces the researcher's subjectivity by making the personal view public and shared. Once the personal is paralleled with the shared and becomes available to critical discussion, its limits will be revealed. Yet, at the same time, its uniqueness, vulnerability, and touching qualities will offer a chance to share experiences and create shared understanding. Autoethnography also entails an

autobiographical perspective, where the personal joins the social and cultural perspectives. The researcher's personal experiences, emotions, and voice gain emphasis. In autoethnographic research the researcher's own voice alternates with the social and cultural perspectives. By making one's inner world accessible, the researcher reveals his vulnerable self (Anttila, 2010, p. section 4).

Leon Anderson, Professor of Sociology at the University of Ohio (2006, p. 373) has discussed the role of autoethnography in the ethnographic tradition. After describing autoethnography as a popular form of qualitative research, Anderson claims it has been mostly associated with evocative and emotional ethnography whose advocates have detached themselves from the traditions of realistic and analytic ethnography (2006, p. 373). According to Anderson, the predominance of descriptive and evocative autoethnography has blurred the possibilities of autoethnography and its compatibility with the more traditional ethnography. He wishes to launch new scientific possibilities to autoethnography, suggesting the concept *analytic autoethnography* (2006, p. 373). In his paper in *Journal of Contemporary Ethnography*, Anderson (2006, pp. 378–388) proposes five key qualities of autoethnography:

1. Complete member researcher (CMR) status, 2. Analytic reflexivity, 3. Narrative visibility of the researcher's self, 4. Dialogue with informants beyond the self, and 5. Commitment to theoretical analysis

Of these five qualities, I find the most essential, in this very practice-oriented project of mine, the fact that the researcher should enjoy the complete status of both a member and a researcher in the community, the research object, he is studying - he should have a complete member researcher (CMR) status. This means, e.g., that the researcher can be more analytical and conscious within the community he studies; build his view of the whole both as a researcher and, especially, in constant dialogue with the other members of the community. Further, the researcher should be analytically reflexive. He should be able to conduct reciprocal analysis in the community and be prepared for analysis that may also concern him. Although the basis of autoethnography can be found in self-expression and self-examination, it also has to be able to draw from the understanding of other people, other informants. A researcher has to know how to be involved in other people's ways of perceiving the issues that he is studying (Anderson, 2006, pp. 378–388).

Sari Hammar-Suutari (2006, p. 24) has written a study on work policy, in which she refers to Tacchi, Slater and Hearn's work *Ethnographic Action Research* (2003, pp. 1–103). Hammar-Suutari (2006, p. 24) writes that the topic studied in ethnographic research is addressed by using data from two different approaches. Tacchi et al. (2003, pp. 1–4) say that combining ethnography and action research enables a research culture where the data obtained during the ongoing research project can be used to constantly develop the project. The objective is to reflect on (i.e. interpret consciously and critically) the experiences accumulated during the process and to use the knowledge thus

gained for planning the next phases of research. In fact, the research method could be described as a circle where the stages of planning, doing, observing, and reflecting follow each other (Tacchi et al., 2003, pp. 1–4).

Why am I reflecting on the relation of my research approach and journal to ethnography and autoethnography? Because I want to position my own activity into something sensible and acceptable from the point of view of the process of writing a pro gradu thesis. I believe my style of writing and studying has a justifiable, albeit loose and strongly applied connection with the ethnographic tradition and its more reflective, self-examining form. On the academic level, my relation to ethnography or, for that matter, action research, is not a textbook example. However, I believe the way I have familiarized myself with the methods has not been a waste of time; the ideas I have read and interpreted were new to me and I have learned from them – and they are reflected in all my work and writing in one way or another.

4. On research stages and data

I started to write my first journal in mid-August 2008, week 33. By the end of 2009, it had turned into a 45-page work, encoded according to two thematic levels. The thematic classification followed Jorma Kananen's guidelines (2009, pp. 79–86 & 128–137). My journal is, in fact a table with four columns containing numerous lines and a great amount of text (font size 8) on size A4 sheets. The first column includes my notes, the second one displays my first-level themes, the third one my second-level themes, and the last column shows the line numbers. I have compiled a list of the second-level classifications and concepts at the beginning of the journal. It shows neatly the main classes of analysis which number between four and six, depending on the interpretation. In addition, the main classes include fifteen subclasses that specify the themes. I have attached an extract of the journal at the end of this thesis.

Designing the background survey (attachment 2) was difficult and time-consuming. I had a hard time finding the right perspective to analyse the communication of creative design experts. Luckily, I was helped and supported by my colleagues. I gradually realized that the survey should be a starting point for the development of expert communication, which made it easier for me to reflect on the theme. After a couple of pilots, the survey was finalized and opened as a Google form on 21 January 2010 on the Web10 network for some forty colleagues of mine to answer. Nearly all of them (37) answered within seven days at the latest. My analysis of the answers showed that many people involved in the Web10 project had also come across with shortcomings related to communication and interaction. One reason for this was that the project had been kicked off very rapidly; it was a huge project – both operatively and administratively – and had an extremely tight schedule. However, it was clear that it would be pointless to try to tackle all the shortcomings at once but it would be more sensible to start off with something that would take the project forward gradually, step by step. The form used in

the background survey and part of the answers are shown in attachment 2.

Right after Christmas, at the beginning of 2010, I continued to write my second journal that I kept on writing until the beginning of July. Encoded into two levels of classification, it had around 64 pages. I continued to classify according to Kananen's (2009, pp. 79–86 & 128–137) guidelines, but in a somewhat freer style. My second journal is also a table where my texts are placed in the first column; the first-level themes are shown in the second column, second-level themes in the third column, whereas the last column shows the line numbers. The number of main classes and the specifying subclasses equals roughly those of the first journal. Attachment 3 shows an extract of the second journal.

The development measures to be taken during the first action research stage started to take form at the end of January as a result of the background survey, the interview of Service Designer Risto K., and a joint design meeting. Again, my way of drafting the plans is not a textbook example. For example, I noted all the Web10 tasks I thought would take us closer to our objectives among the measures to be taken. The summary forms of the plans are shown in attachment 4, with references to the other attachments and the timeline.

Constructing the interviews went smoothly. The interviews were divided into two different stages. The first interview of Service Designer Risto took place on 25 January 2010, still concerning the stage during which concrete development measures were being planned. Risto's second interview, which was made on the phone on 8 February, mainly covered the changes and results. This was also true with the interview of Henry, the Front-end Programmer, which took place on 11 February. The interviews that actually dealt with our work and development started on 21 May and lasted all the way until 3 August. All in all, the interviews totalled thirteen. Six of them were made on the phone and the rest of them face to face. Each interview lasted about 60–90 minutes and covered initially seven questions, which were reduced to six, as I combined the last two themes. The questions can be found at the end of this thesis in attachment 5.

The interviews were made in practice by using shared Google documents to enable the interviewees to familiarize themselves with the interview themes and comment on the forms in advance. On the basis of the comments, the interviews were carried out in a conversational manner, either face to face or on the phone. I mainly tried to listen and ask eliciting questions. At times, however, my enthusiasm resulted in suggestions or proposals that were probably too active. I recorded the interviews on an iPhone, transferred them to the computer, and transcribed them as literally as possible. I sent the transcribed texts to the interviewees for revision and received their comments, rectifications, and specifications. The classification into themes was carried out according to Jorma Kananen's guidelines (2009, pp. 79–86 & 128–137); the resulting amount of text (font size 8) in the four-column tables reached some ninety size A4 sheets. An extract of an interview which has been transcribed, analysed, encoded, and

approved by the interviewee can be found in attachment 6.

The next subsection contains a concise, slightly more visual timeline or time window, which aims to shed light on some of the things that happened during the research and some of the observations that were made. I have tried to fit a period that would reveal sufficiently into two pages. I made a rough division into more positive and negative issues and observations. The positive issues are marked above the points in the timeline, in the orange area, whereas the more negative issues can be found at the bottom, in the blue area.

I started from week 39 in 2009 and gathered issues that arose during the period of six weeks, until the end of week 44, in the first column. After that the timeline progresses in three-week stretches until the end of week 25 in 2010. The timeline contains just one sample and interpretation of interesting issues, observations, and continuums. The journals would also have allowed a focus on other, very different details.

4.1 Summary on a timeline (in Finnish) – two images

The visually organized timeline (in Finnish) is shown on the next page and will be commented on in the next section 4.2.

Ilkka J. kiinnitti huomioita palaverien vetäjien vuorovaikutustaitoihin: kannustaminen, rohkaiseminen; muistiinpano ma 21.9.2009		Ilahduin vuorovaikutuksemme ja yhteistyömme kehitymisestä suunnittelijoiden aamupalaverissa; muistiinp. to 26.11.2009		Riston haastattelua ja ensimmäisen Varsovanmatkan suunnittelua, muistiinp. ma 25.1.2010	Riston haastattelua ensimmäisestä Varsovanmatkasta, olimme tyytyväisiä, tulokset vastasivat tavoitteitamme ma 8.2.2010
Pelisasi-konseptoinnin aloituspalaveri: Mikko J. fasilitoi; havainnoin hänen toimintaansa ti 13.10.2009	Web10-ydinryhmän palaveri viestinnän, vuorovaikutuksen kehityskohteista; muistiinp. to 5.11.2009	Kirjoitin kiitos-sähköpostin yhteistyökumppaneille. Kiitin hyvin tehdystä työstä; s-posti ti 1.12.2009	Huomasin taas vuorovaikutuksen kehittyneen suunnittelijoiden aamupalaverissa; muistiinp. pe 18.12.2009	Riston ja Henry Varsovassa ke 27.1.-pe 29.1. 2010	Teemu veti esimerkillisen konseptointipalaverin; muistiinp. ti 9.2.2010
Gradu-tukiryhmän palaveri viestinnän ja vuorovaikutuksen kehityskohteista; muistiinp. pe 25.9.2009				Ensimmäistä kehitysjaksoa taustoittava kysely Web10-asiantuntijoille ke 20.1.2010	Esimiesvalmennuksessa johtamisviestinnässä asioiden toistamisen tärkeys yms. muistiinp. to 11.2.2010
Lily D: Design happens in language -> on viestintää Design is service oriented; muistiinp. ti 20.10.2009	Tein 1. version Web10-asiantuntijoiden viestintäkarta ja lähetin sen alla mainitun s-postin mukana ma 9.11.2009	Ehdotin yhteistyökumppaneille s-postitse Web10-asiantuntijoiden suoraa kommunikointia ja vuorovaikutusta: tein kehitysehdotuksen "kuumasta linjasta" ke 2.12.2009	Vierailimme toimittajalla Trondheimissa, muistiinp. ke 6.1.2010	vastauksissa esillä etenkin vuorovaikutustaidot, muistiinp. pe 29.1.2010	Henryn haastattelua ensimmäisestä Varsovanmatkasta, keskustelimme mm. jatkotoimenpiteistä to 11.2.2010
Aloitimme suunnittelijoiden aamupalaverit; muistiinp. ti 22.9.2009	Ehdotin yhteistyökumppaneille s-postitse Web10-asiantuntijoiden työnseurantaa ja ongelmienratkaisua: ehdotin tiivistä s-postiraportointia kahdesti viikossa ma 9.11.2009	Web10-projektin virallinen kick off ravintola Mecassa, muistiinp. to 3.12.2009	Ehdotin yhteistyökumppaneille s-postitse asiantuntijoiden suunnittelutyön realistisempaa aikataulusta ja koordinaatiota ti 15.12.2009	Kutsuin nettitiimin edustajan mukaan suunnittelijoiden aamupalavereihin to 14.1.2010	Tein GTECHille heidän pyytämänsä Web10 stakeholders communication -matriisin ma 15.2.2010
Määrittelydokumenttien katselmointi, vuorovaikutuksen, palaverietiketin opettelu alkoi; muistiinp. ke 30.9.2009				Kutsuin nettitiimin edustajan mukaan suunnittelijoiden aamupalavereihin to 14.1.2010	Henry toistamiseen Varsovassa to 18.2.-pe 9.2.2010
2009 viikot 39-44	viikot 45-47	viikot 48-50	2009 - 2010 viikot 51- 1	2010 viikot 2- 4	viikot 5- 7
Olisin halunnut kertoa palaverissa toimintatutkimuksen menetelmästä kattavammin, mutta en osannut vielä pe 25.9.2009	Tunsin avuttomuutta, pitkän palaverimuiston omaksumisessa ti 3.11.2009		Ihmettelin yhä piteneviä muistioita, mutta ihailin pp:n täsmällisyyttä, projektiviestintätaitoja ti 22.12.2009	Havainnoin konseptointipalaveria, jossa vetäjä ei ollut tilanteen tasalla, muttu palvelumuotoilija oli; muistiinp. ke 27.1.2010	Kirjasin muistiin tunteuksia palaverien vetämisestä, omat puutteet harmittivat ke 3.2.2010
Yllätyin lähettämieni s-postien määrästä 9 kpl / pe 25.9.2009	Ihmettelin asennettani Web10-uutiskirjeiden kirjoittamiseen. Enkö halukaan kehittää viestintää? muistiinp. ke 18.11.2009	Ehdotukseeni (ma 9.11.) tiivistä raportoinnista ja ongelmanratkaisusta ei koskaan palattu	Havahduin lähettämieni s-postien määrään; 8 kpl / to 17.12.2009		
Ihmettelin Web10-s-postien suurta määrää, yht. 248 kpl / 6 vkoa	Kirjoitin liian pitkän s-postin; muistiinp. Tarkkailin liitetiedostoja; pe 13.11.2009 ja to 19.11.2009	Ihmettelin Web10-s-postien suurta määrää yht. 136 kpl / 3 vkoa	Tunsin väsymystä ja ärsytyskynnyksen madaltumista ti 15.12.2009	Ihmettelin Web10-s-postien suurta määrää yht. 179 kpl / 3 vkoa	Ihmettelin Web10-s-postien suurta määrää yht. 137 / 3 vkoa

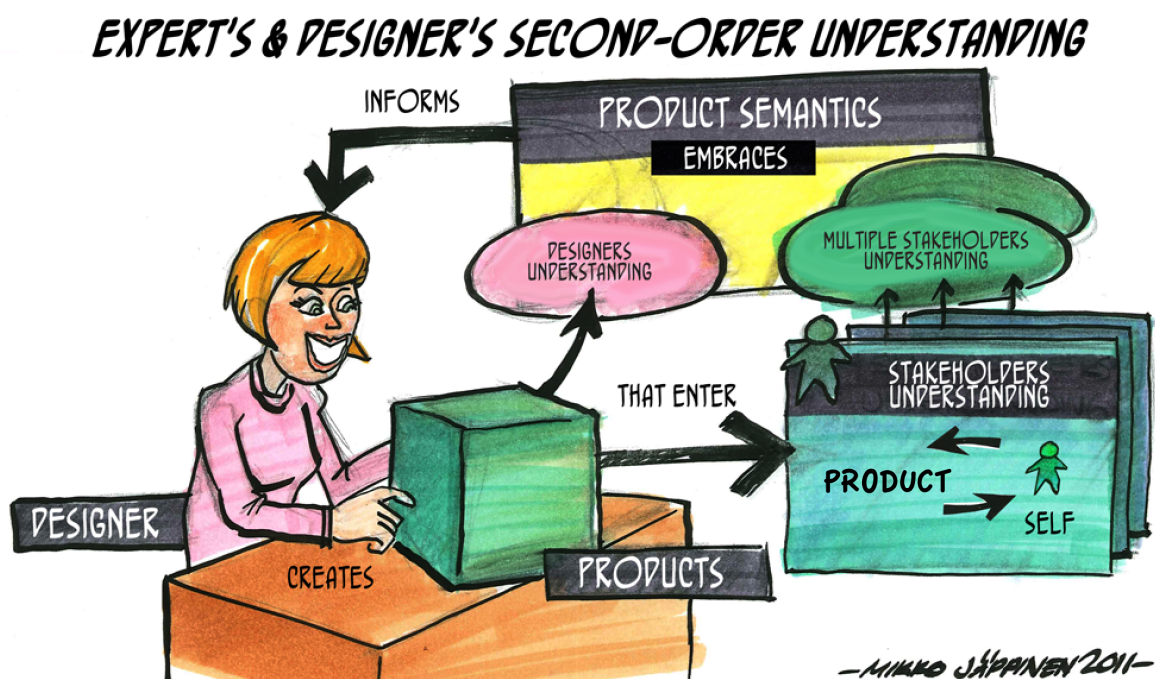
Olin Jounin kanssa Varsovassa. olin tyytyväinen näkemääni ja kokemaani, muistiinp. ti 2.3.-to 4.3.2010	Keräsin esimies-valmennuksesta viestinnän kehittämisen ideoita; muistiinp. to 25.3.2010	Vextra (sharepoint) -yhteistyötilan käyttöönotto Web10-töihin; muistiinp. vkot 14-16	Lomalla Nizzassa, litteroin ja koodasin tähänastisen aineiston vkot 17	Mikko J:n haastattelu, hieno kohtaaminen, rikas aineisto to 27.5.2010	Teemu K:n haastattelu, hyvä kohtaaminen, rikas aineisto, ks. myös Teemun palaute minulle to 10.6.2010
Ristokin toistamiseen Varsovassa; muistiinp. to 4.3.-pe 5.3.2010	Riston ja Henry Varsovassa to 25.3.-pe 26.3. 2010	Mikko S:n rydyttämä tehokas suunnittelu-palaveri x-peleistä; muistiinp. ti 13.4.2010	Päivittäisten task force -palaverien aloitus vkot 17-19	Pidimme Veikkauksen Flash-toimittajille hyvin suunnitellun ja valmistellun koko päivän kestävänsä seminaarin to 3.6.2010	Mirkan ja Mikon haastattelut kasvotusten, hyvillä mielin, rikas aineisto vkot 24-25
Ilahduin taas vuoro-vaikutuksemme ja yhteistyömme kehitymisestä suunnittelijoiden aamupalaverissa; muistiinp. ma 1.3.2010	Magda ja Grzegorz Helsingissä ja Vantaalla, muistiinp. ti 16.3.-pe 19.3 2010	Sujuvia katselmointeja Tamro-talossa, hyviä puhelin-/web-palavereja ti 20.4.2010	Kiitin s-postitse Web10-asiantuntijoita toivotin kaikille hyvää vappua ja sain vastavuoroisesti Karri L:ltä kannustavaa palautetta pe 30.4.2010	Pidimme BA Kari J:n läksiäiset, kiitin Karia ja ideoimme myös jatkoa ma 31.5.2010	Annen, Henkan ja Juhon haastattelut puhelimitse, keskittyneesti, hyvillä mielin, rikas aineisto vkot 24-25
Aloitimme myös konseptointi-dokumenttien katselmoinnit n. vkot 10	Kiitin s-postitse suunnittelijoita ja BA-ihmisiä hyvin tehdystä työstä ja kutsuin heidät välitarkonkkaan ti 23.3.2010	Valmistauduin tenttiin, tein Krippendorffin kirjasta referaatin ja tutustuin tarkemmin mm. "toisen asteen ymmärryksen" -käsitteeseen vkot 14-16	Tiedustelin s-postitse ensimmäisen kerran Veikkauksen s-posti-ohjeistosta tai -etiketistä ke 5.5.2010	Susan Meriläisen johtamisen opinnot alkoivat Design management -opintojaksolla to 20.5.2010	Lähetin s-postitse Web10-uutiskirjeen julkaistavaksi Veikkauksen intranetissä ma 7.6.2010
Sovimme Januszin ja Jounin kanssa s-postitse Varsovan matkan ohjelmasta ma 1.3.2010	Web10-projektin hengenluontitilaisuus, muistiinp. ma 15.3.2010	Tiedustelin s-postitse Office Communicator -pikaviestimen käyttöönotosta to 15.4.2010		Taas tehokas daily task force -palaveri ti 18.5.2010	Teemu K antoi haastattelussaan arvokasta palautetta minulle s-postitietiketistä to 10.6.2010
2010 viikot 8-10	viikot 11-13	viikot 14-16	viikot 17-19	viikot 20-22	2010 viikot 23-25
Havainnoin erästä palaveria, jota ei vedetty napakasti, toisaalta onnistuminen on jokaisen vastuulla. Itse en saa provosoitua ja alkaa puhua toisen päälle pe 5.3.2010	Ihmettelin todella pitkää Web10-s-postia; muistiinp. pe 19.3.2010	Sairastelin pääsiäisen, kaikkiaan yli viikon		Kirjasin muistiin tunteuksia kirjoittamisesta, väsymyksestä yms. ma 31.25.2010	
Huomioin muutoksen Web10-s-postien määrässä yht. 70 kpl / 3 vkkoa	Yllätyin taas lähettämieni s-postien määrään; 8 kpl / ti 30.3.2010	Ihmettelin Web10-s-postien suurta määrää yht. 148 / 3 vkkoa	Ilahduin Web10-s-postien määrän laskusta yht. 53 kpl / 3 vkkoa	Ilahduin Web10-s-postien määrästä yht. 78 kpl / 3 vkkoa	Web10-s-posteja yht. 92 kpl / 3 vkkoa

4.2 Dialogue between data and theory

In the section 2 I noted that the designers of digital services draw on human-centred thinking. It is essentially based on the human ability to put oneself in other people's position and to construct a common, enriched second-order understanding of both the customers' and each other's understandings.

Klaus Krippendorff (2006, p. 40) says that in human-centred thinking, people are seen as creative, accommodating, context sensitive and possessing many intelligences. The creative experts of the new media think and want to work in a human-centred way. They understand that they are building services to customers and are aware that their different needs, thoughts, and understandings must be taken into account. Human-centred thinking is a crucial part of experts' understanding and professional skills. Their language, concepts, and activities cover, e.g., scenario-based design (Carroll, 2000), interaction design (Gregor, 2010), prototyping, iteration, usability assurance, and even second-order understanding (2006, pp. 65–70).

The below image is Mikko Jäppinen's delightfully creative visualisation of an expert's second-order understanding. It is worthwhile to compare Jäppinen's view with both Krippendorff's (2006, p. 67) original crystallization and the simplified, applied version presented in section 2.1 (figure 2).



Mikko Jäppinen's visualization of Krippendorff's second-order understanding in early spring 2011.

The first example on the above timeline concerning the concept design meeting of the Game Arcade on Veikkaus.fi, held on 13 October 2009, shows how creative experts aim

at second-order understanding. Led by Mikko J., we reflected on the possible customer experiences and behaviour in the service, especially its new Game Arcade section. Mikko led the discussions on the customers' possible behaviour and user scenarios. This was essential, since we were planning a new service section which was subject to considerable business expectations and objectives. We had versatile debates on this topic between eight highly motivated and active people. Mikko noted down our dialogues, both in text and as visualizations. In the end, his notes turned into outstanding visual and textual summaries of what we had been discussing.

In section 2.2 I wrote how the requirement for smooth mutual communication and interaction in the work of creative experts allows experts to see that their understandings – just like the understandings of people in general – are different. We are dealing with the relationship-constructed perspective (Mantere, 2008; Tienari & Meriläinen, 2009), where “reality”, based on constructivist thinking, is constructed socially (Tienari & Meriläinen, 2009, p. 116) (Berger et al., 1995, pp. 11–39). Accordingly, there are several realities (2009, p. 116). Tienari and Meriläinen (2009, p. 117) claim that knowledge is constructed in human relationships where people share the surrounding reality.

According to my interpretation, there are events on the timeline that display people's innate humanistic understanding and taking into account of people's uniqueness and differences. The relationship-constructed perspective, especially in leadership, entails a lot more than the afore-mentioned issues; however, delightfully many people seem to share, at least subconsciously, the idea that people's different understandings can enrich shared entities. See, e.g., Ilkka J.'s comments in the first column of the timeline on Monday, 21 September 2009; the note on the morning meeting of Thursday, 26 November 2009 in the third column; and the extract of Risto's interview after his trip to Warsaw on Monday 8 February 2010 in the sixth column.

My research data were versatile; I have already introduced them in the introduction and especially in section 2, whilst discussing Krippendorff's constructivist reflections on communication. It was interesting to find people's thoughts that matched Krippendorff's categories of communication metaphors. As for the extracts I picked from the data in relation to Krippendorff's three knowledge positions of communication and the three theoretical ideas further derived from them, they were based on emotions and meant as openings for discussion.

In the following, I will be considering the most intriguing themes and results of the project on my way towards drafting a guide for expert communication for creative design cooperation. In the guide, I am constructing a maximally practical summary of how communication can be improved whilst keeping on working.

5. Results towards a guide for expert communication

For a busy reader, I can reveal that this pro gradu thesis unfortunately does not provide significant or brand-new epiphanies about experts' communication of creative design that would be based purely on measures taken during our project. In the project, the experts' communication was probably constructed and developed in a largely similar way as in any other new media project of the same scale, when considered objectively. Nevertheless, our endeavours to improve communication and interaction turned out very instructive and unforgettable with all the delays, the hectic and pressuring schedules, and the overflowing amount of work. In the end, we were left with something interesting and worth sharing.

What became evident during the project was that creative new media experts belong to the same category of people that Donald Schön (1983, pp. 49–267) describes in his work *The Reflective Practitioner - How Professionals Think in Action*. They display the need and ability to reflect on their doings and how they could be improved whilst working. Creative new media experts share the same inherent pursuit of continuous development as professionals and skilled workers as, e.g., the architects, engineers, directors, and doctors that Schön studied.

5.1 Communication and interaction as development objects

Our relationship with communication, interaction, and especially their development is contradictory. Most of the related issues can be understood by using one's common sense and almost everyone has an opinion about them. It is easy to suggest improvements to activities on a general level or to point out ways in which the activities should be made more specific.

"Many long-winded meetings with "too many" people invited. Poor preparation decreases efficiency which, in turn, kills the participants' motivation and commitment to the process of development." (An answer to an open-ended question in the Google background survey, January 2010)

"In project of such a large scale the drawbacks of failing to adhere to good meeting practices are highlighted: people come to the meetings unprepared, to do their other tasks, to read emails; people are late, come and go to run other errands, etc.; there are lots of disturbances." (An answer to an open-ended question in the Google background survey, January 2010)

"One concrete suggestion for improvement. It would be good to draft memos of the meetings to be distributed more widely. A team decentralized in several places would be better posted on what is being discussed if the conclusions would also be summarized for their

information.” (An answer to an open-ended question in the Google background survey, January 2010)

”Personal communication could be used more often with the use of email and other documented forms to note decisions and joint agreements.” (An answer to an open-ended question in the Google background survey, January 2010)

”Phone for urgent issues and meetings for getting informed about the status of the rest of disciplines and how their issues would impact on QA, as well as the overall status of the project.” (An answer to an open-ended question in the Google background survey, January 2010)

We also know that every one of us possesses the keys to improving interaction. We can develop communication and interaction for our part.

”Everybody can make their communication better by sacrificing a little time to preparing and finding out about the background of things, by laying off the unnecessary rambling.” (An answer to an open-ended question in the Google background survey, January 2010)

Furthermore, the human desire to be heard, mentioned by Jukka-Pekka Puro (2008, p. 229), seems relevant. For example, in this research project, we told people we would like answers to the questions we made, whether they were made orally or by email.

”Communication at its poorest is when the other party does not react to the sender’s expectations in any way - says absolutely nothing about the message received.” (An answer to an open-ended question in the Google background survey, January 2010)

”If people don’t answer your emails, that at least is a problem. In addition, if it takes a terribly long time before they answer, that, too, is a problem.” (Anne, Interaction Designer in Vantaa, in a phone interview on 17 June 2010)

Despite the afore-mentioned alertness, we are anything but masters of learning every time from the obstacles or lack of our interaction. Communication and interaction do not improve automatically, from one project to another, in a way that would ideally make our work go more smoothly every time. This can be due to, e.g., the fact that we are burdened with an outdated and limited perspective on communication. Does our position perhaps resemble too much the Subjects’ Position, suggested by Krippendorff (1993)? Should we need perspectives closer to the Poets’ or Becomings Positions in relation to communication and interaction, in order to develop in this crucial field? Be it as it may, my experiences of the process of writing this pro gradu thesis and action research lead me to suggest a concrete and systematic, easily repeated, approach to the design and development of our communication and interaction on top of our work, and to their monitoring in practice.

5.2 Through trust and listening towards experts’ genuine interaction and shared

understanding

I am returning to the issue of dialogue between theory and data. I am referring to the point in the fifth column of the timeline where we were discussing the building of trust and crossing boundaries with Risto (see section 2.4 or Blomqvist, 2002, pp. 265–268; and Kananen, 2009, pp. 58–59) just before Risto left for Warsaw with Henry J. for the first time, on Monday 25 January 2010.

”Especially in the beginning, it’s important to listen, so you won’t just keep blabbering your own view while the other person’s talking, but you should definitely listen attentively, be focused until the end. At first maybe you should be like slightly prudent, it’s often appropriate to be discreet, that’s probably so in all communication, like you’re being tentative.”

Humour is a really important thing and I’m thinking about like a more general, not just fact-based, way of being interested in people. It’s nice to talk to people at the beginning of a meeting about how they’re doing and what’s up. This is probably the very core of things, like facts and design, these rational things we will argue a lot about and that’s really intensive exercising, so it’s of course great to have that other level of interaction, to meet as human beings. And as human beings we like each other and show that hi, how’re you doing and so there’s a kind of warmth and respect deep down and that should be reinforced so that we wouldn’t be too sullen and untalkative. It’s important every time before the meeting that you talk about how you’re doing and have some small talk. It’s an icebreaker and relaxes people. It will also create trust, not just on the professional level but between people. Then you’re much more likely to express your opinion when you know that this person likes me and everything’s okay.

You must be able to interpret the other person and see when they’re finished saying what they want to say. They may stop speaking but they’re not finished thinking and that’s why it’s important to give the other person’s thoughts or continued turn a chance. It may not feel difficult in that situation but there may be something really important there that’s left unsaid, and that way, there will be no trust.” (Risto, Service Designer in Helsinki, interviewed on 25 January 2010)

In the phone interview of Monday 8 February 2010, mentioned in six of the timeline’s columns, Risto tells about the results of his trip to Warsaw, very excited:

”As a whole, I’m really satisfied. After that, communication started clearly becoming more open. I’m adopting the view that this is the most important sector, how our communication goes with these front guys (user interface programmers). It’s evident that after that trip it’s definitely turned more active. Especially from the Ljublin team, I’ve received requests straight from the ordinary coders, people I’ve never even heard about, that “I’m working on this thing here, can you send me the psd (Photoshop graphic document)?” I think it’s so cool. Previously no such thing would have happened. They’ve come from a significantly higher level, the requests, from the project manager level.

Now I’m having requests straight from individual team members and they can say exactly what they’re after. Then I just send them what they ask for and thank them for asking me in person. That proves the trip was worth it. Like it wasn’t just that I went there and then

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everything went back to how it had been before, but it's become richer, the interaction with them, and even with people I've never even met. These team leaders have clearly spread the word that this is a guy who's a valuable link for us to Finland, like if there's any need, you can contact him. I think it's a hell of a fine thing." (Risto, Service Designer in Helsinki, in a phone interview on 8 February 2010)

As another example of an individual person as a builder of trust overcoming boundaries, let me cite the following story Teemu told me about Mikko.

"Then another thing is the point of trust and this is a slightly different personal perspective to the issue. When you think about (the game) Syke and the wackiness of the whole project in addition to all this. You have this web and then you have a product nobody understands and then comes a guy like Mikko S. as a gift from God. So it's something completely unbelievable that you can outsource your concerns. There are like such figures in the project who take responsibility for even other things than just their own slot. And this is sort of a cliché that it's this way, but I can ask him about anything related to the game (Syke) and I get like a view I can trust about what's going on and which direction I should take.

Then Mikko did create relationships of trust on his own with Magda, Szymon, and like he gets the kind of connection and you don't have to do it according to protocol to make a change, like he knows that he can talk. You can't probably generalize this because even business people think Mikko is really exceptional. Everybody's thrilled about him, but you can also learn from him." (Teemu, Product Manager in Vantaa, interviewed on 10 June 2010)

I recorded the notes concerning Mikko S. in the ninth column of the timeline on 13 April 2010, since my reaction to Mikko was exactly the same as Teemu's: astonished, thrilled, and excited. Let me continue with the theme of active listening by taking up Juho's interesting view, which is relevant to our project, and even to my research.

"Especially in a project with many suppliers and parties, active listening and building shared understanding are extremely important. Various misunderstandings are inherently likely to grow as the number of parties working in a project increases. Communication and, thus, the creation of a shared view always involve fewer obstacles within a single organization.

When there are different dependencies in a project and between different actors (expertise in different areas, working stages, schedules, etc.), the effects of misunderstandings easily accumulate and cause trouble on many levels.

With good relationships of communication, the various competence areas complement each other, creating a good feeling of "mutual sparring", which raises everybody's overall level of working." (Juho, Service Designer in Helsinki, in a phone interview on 22 June 2010)

I am ending this section in a brilliantly concise idea by the hero of the section, Mikko S.

"Active listening is part of all the situations where two parties can reach more together than

they would on their own. Even the pursuit of unanimity is an obvious part of cooperation as such. All parties should aim at it.” Mikko S., Special Adviser of Web Technology in Helsinki, in a phone interview on 7 June 2010)

In the following I will be discussing a theme that I am not sure how to summarize. Yet, something about it feels truly important and worth reporting. Maybe it will inspire somebody else to start writing an academic paper or carry out another action research project.

5.3 From the textual to the visual; towards dialogue and listening through the language of design?

I am continuing the dialogue between data and theory by returning to consider Vesa Tiensuu’s thoughts, presented in section 2.6 and Tiensuu’s doctoral thesis (2005, p. 207), on the applied visualization of the relationships of interaction and dependence in concept design. At its core, we find the conclusion made by Tiensuu on the basis of his research that, in concept design cooperation, people must find a balance between working alone and working together (2005, p. 198). Tiensuu (2005, p. 198) claims that team work is not a prerequisite of successful concept design as such but that it is important to know how to combine the work of the team and the individuals into something productive, making use of both of them.

In creative design, interaction between individual experts and the group is based on their ability to adopt what is called compressive thinking (Tiensuu 2005, pp. 198–202). One of the prerequisites for this is the genuine presence of individuals in group situations. Experts will also have to find converging models of thought that enable mental flexibility in cooperation; that is how new perspectives surface more easily. In addition, the participants in design cooperation should also develop their collective consciousness in order to improve collective integration of thinking (Tiensuu, 2005, p. 202).

According to Tiensuu’s research (2005, p. 205), part of the creative cooperation belongs to the individual experts and part of it belongs to the group. The very same idea was brought up by Risto in his interview.

”Design is a bit like, as if you played chess, like you need to pay attention to so many things. Here I’m sticking to the designers’ own field of work. It’s sacred, that a designer designs and can design together with another designer, but it’s not team work, it mustn’t be that.”
(Risto, Service Designer, interviewed in Helsinki on 25 January 2010)

The question is how the creative cooperation of experts should be organized. The process of compressive thinking is related to this. If the partners in cooperation are unable to do compressive thinking, the cooperation cannot be very productive (Tiensuu, 2005, p. 205). I think this is where the use of the language of design and the possibility

of understanding enter the scene, together with how design is enriched, taken further, and completed through the language of design in group situations.

Risto refers to dialogue and listening that are intended to enhance design.

"What I could communicate a bit better as a designer is that when I get observations about the visual aspects in different situations, so they're really very welcome. If somebody thinks a layout looks simply horrible in some spot or if there's something that doesn't seem to be clear, so it's extremely welcome and we really want to hear it at this point, but the meeting isn't the right occasion to solve it. But I just want the message, "tell me what you think and I'll note it down", and the designers will think up a new solution for it, take the input into account and think up something new. But mostly it's not a solution that one designer and twelve customers start thinking, in that particular situation, about what colour this and that particular arrow should be. You're not meant to do design at that level there and it's impossible to do it." (Risto, Service Designer, interviewed in Helsinki on 25 January 2010)

Mikko J. also reflected on the visual language of design and the everyday life of dialogue and listening that complement it.

"Among the interaction practices, the most important were the design workshops, and they were, as far as I'm concerned, the only way in which things could have been done. And of course we exchanged emails between the workshops. We sent out unfinished versions and invited comments, like it would seem now that we're going in this direction. Is this okay? Or then we picked up the phone, if we wanted to talk to someone one-on-one that this is how this particular matter seems now and what's your opinion? Especially if we were in a hurry, we needed to, for example, get a decision on this, like could we take this particular direction." (Mikko J., Service Designer in Helsinki, interviewed in Vantaa on 21 May 2010)

Jukka-Pekka Puro (2010, p. 111) says we can think that the psychological contracts of listening governing face-to-face conversations also largely apply to emails. Puro, just like Mikko in the quotation above, finds there are no obstacles to good listening even in textual interaction, including emails and the instant messenger. In email communication, listening involves delays and limits; however, when these are taken into account and the communication aims at using as versatile a range of channels as possible, even textual interaction can probably be interpreted as involving listening. It is not appropriate to think that conceptual delineations should lead us to black-and-white positions in practice (Puro, 2010, pp. 113–114).

Kamil manages to crystallize something interestingly fresh about the language of design in the last sentence of his comment below:

"The best way to communicate with customers is prototyping. This is something which we haven't a chance to do in Web10, or in any V - G project. This is actually the only way to make sure that customers are expressing exactly what they want. It is also very good from the design point of view because you find mistakes in the specifications very soon. Prototyping and customer tests with prototypes are business as usual in digital business and

in digital product development nowadays.

Prototyping could also be drawing and animation. Drawing says more than a thousand words and it has something to do with the fact that ICT business, at least in our case, is mostly visual. So it's very hard sometimes to express yourself just by talking or writing. It could be most effective to do it by drawing. Usually user interaction is based on visual interfaces.

It is easier to play something than start to write notes and even more difficult to try to express music by words. You should be able to express, describe an artefact (product and/or service) by the same sense you consume it." (Kamil, Technological Expert in Warsaw and Vantaa, interviewed in Helsinki on 3 August 2010)

On the basis of the above comments, I would like to suggest a preliminary idea that whilst developing the creative communication and interaction between experts, we should pay attention to the use and learning of the language and concepts of design in particular. It seems essential that, to support visual expression and to complement creative design, we need active listening, questions, answers, etc. that comment on the design; i.e. what we need is rich dialogue that leads us to exchange thoughts.

In addition to dialogue centring on listening and understanding, the language and practices of design also require interpretation and synthesis. Here I am referring to the final column, column twelve of the timeline with Teemu's succinct criticism directed at myself. He is commenting on my bad habit of forgetting to make summarizing syntheses in the Web10 design communications that took place via email.

"By the way, you're frequently guilty of forwarding some chain of emails saying "Hi Teemu, can you please comment on this". I can comment on it, but if it was somebody else, you should make a synthesis in between: "We've been discussing this topic etc." You write like that to me, but occasionally I also lose track of what's happening, since it may happen that the email chain doesn't begin in the right place, like before the email there's been some other correspondence and I should all of a sudden like that... I find myself being guilty of this, because I simply don't have the time.

Like you notice that you can't make this decision or then you can't dig deep into to the matter because you need to prioritize another, so you transfer it to somebody else, the responsibility for the synthesis. My point is that I may even forward all of it to Antti, so if someone wants to like find in there what I'm basing this synthesis on, but I always write a sort of an executive summary to him to show what it's all about, what we're trying to decide and what we need now is your opinion on this.

It's a synthesis that must be done so you have like the backgrounds about what's been talked about, what options have been recognized, and then the pluses and minuses of these options and finally your own opinion about why a given direction should be taken." (Teemu, Product Manager in Vantaa, interviewed on 10 June 2010)

Teemu hit on the crux of the matter. You cannot just go on sending design dialogue

in an email, with occasionally very difficult language and concepts; you need to include your own interpretation, understanding, and clarifying synthesis about it. Forwarding emails in general, especially with extensive distribution lists, should be thought about very carefully, used only in certain exceptions, and always be provided with a few accompanying words by the sender. I will be reverting to this issue in the communications guide.

Next, I will be explaining how our pursuit of change in the communication of the creative cooperation by experts influenced the experts' cooperation.

5.4 Building of trust

The Web10 project was probably a fairly typical large, multinational development project of the New Media - even as regards the building of trust. Trust between the experts or at the project management level was anything but self-evident, at least in the beginning.

"In the beginning I had the feeling, and you would naturally get one, that since people didn't know each other and stuff, so there wasn't necessarily such a trust that you trust the other person's abilities, just like that. It must come from the very human nature that before you know what a person's like, so you won't necessarily trust that they can do anything. I don't know if you really need that but it's good, isn't it, to try and believe that other people can.

Our mutual trust, between us (business analysts) and between technological and other people, that we can trust that when I ask I can trust that people are digging into the matter; in the beginning, as a newcomer, I had some hard time formulating the questions correctly and I couldn't perhaps trust that they were being analysed. You need to be able to trust that they will be analysed and vice versa. When the technological people ask us something or ask us to take a given step forward, we can trust that it's based on a need. Of course we always ask eliciting questions about why is this so and could we do it differently or we can say that Veikkaus really wants this, so could you still explore it. But like you can communicate it, so you won't have to think that the other one's there, that that's just a complete idiot." (Mirka, Business Analyst in Vantaa, interviewed on 14 June)

"The cooperation between the Web10 design team, the interaction hasn't always gone so well. I presume it has to do with the fact that there're so many different people. Of course, differences are also enriching but if the cooperation doesn't work... There weren't too many people, but maybe you should remember what your own role is there." (Anne, Interaction Designer in Vantaa, in a phone interview on 17 June 2010)

An example of this is my journal entry of Monday 9 December 2009, which I have included in the third column of the timeline. In it I am noting that a proposal aiming at the direct and regular interaction between experts that I considered important made on 2 December 2009 had been undermined. However, the exchange of thoughts and interaction between the experts that I had suggested materialized later in our daily 'task force' meetings and were instantly welcomed by our community, which probably

indicates that trust had been built. Kamil comments on this as follows:

"The main improvement in our project and collaboration was when we started communicating directly. This is a project which is very rapid and in the beginning we tried to communicate via formal ways, which turned out to be a mistake. I think that we've benefited most of direct communication.

He goes on to describe his role and experiences in the building of trust:

I think that in order to quickly build some kind of link or trust between people, you need to meet them in person." (Kamil, Technological Expert in Warsaw and Vantaa, interviewed in Helsinki on 3 August 2010)

Mikko J. described Risto as a builder of trust:

"It was an important moment when Risto and Henry went to Poland (for the first time), and Risto's played a key role even otherwise, as we got a direct contact from one operator to another. That's how we avoided the Chinese whispers effect and long message chains. Two operators can deal with a matter by talking to each other and you avoid writing a dozen emails about some tiny issue.

This has been a significant, well planned improvement and it has made our lives so much easier, that we have Risto who knows those people and things and we can deal with the matters straight away." (Mikko J., Service Designer in Helsinki, interviewed in Vantaa on 21 May 2010)

Karri describes the daily meetings.

"It would be better to start the daily task force meetings etc. earlier and it would be good to have even the QA (quality assurance) people there. Just like the developers need to know what we're deciding, even the testers must know.

In England we had these, not daily task force, but War room meetings that were held three times a week, on Mondays, Wednesdays, and Fridays. We went through all the issues that demand decisions; that were unclear and required changes." (Karri, Business Analyst in Warsaw, in a phone interview on 28 July 2010)

Henrik relates his experiences of the same phenomenon as Kamil above:

"It will definitely always increase trust when you meet people face to face. You have a face attached to a name; they're real people; they're not just some people toiling away in Poland, so you just throw material there and then you get something ready back from there. It always makes things easier that you see people face to face, both in terms of development and in the customers' minds. In a way you know where you can get help if you need it. And then you get to know who can help you in such and such matters.

I'm sure the Polish will think Finns' names are such that they won't stick into your mind.

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But the fact is that we don't remember their names either, like at first when someone sends you an email, you don't remember that this guy sent you email the week before, too. It does make things easier when there's a face attached to a name, so you will at least remember the people you've seen.

And you learn to recognize voices, too; like, for example, this live phone conference, so I recognized Kamil and Krzysztof by their voices, that at least they were present. It always makes things easier when you've met someone face to face and preferably done some planning together, like a standard or a code." (Henrik, Expert of Web Technology and Webmaster in Vantaa, in a phone interview on 23 June 2010).

Mikko H. does not talk directly about the building of trust but he brings up an issue that may result from trust that has been built.

"In general you have the feeling that the prerequisites of our work did improve all the time. Maybe they were mostly just such small issues. At least there was this thing that we didn't have reviews of the layouts, and when they came that was a really good thing. And there has probably been something else, too. And the direct communication with, for example, the encoders has had like a good overall impact." (Mikko H., Product Manager in Vantaa, interviewed on 21 June 2010)

The narratives about the building of trust can be smoothly concluded with Mikko J.'s insight on the significant role of humour in trust:

"Hey, one more thing about this trust issue: a clear signal you note in projects that trust has been reached is that the project develops a special kind of humour of its own. Like the operators start, like between G and us there's a sort of a special kind of humour, and you don't have it in the beginning, since you're only just probing and learning about the other party. Then you're both there, all sweating and stressed, so you lose your defence and you can throw jokes, and it takes its form like what things you can joke about, like especially with Jutta, Mirka, and even Karri." (Mikko J., Service Designer in Helsinki, interviewed in Vantaa on 21 May 2010)

In the next section I will be shedding light on the experts' reflections on communication in their work in general and in our Web10 project in particular.

5.5 Reflections on communication

According to my experience, experts are motivated to reflect on communication through the interactive skills required in their own work in particular. Karri goes straight to the point in the phone interview:

"Maybe the most important of all communicative and interactive skills is listening. By listening you collect information, develop understanding, and learn new things. This doesn't, however, mean that everyone would be able to listen efficiently. Active listening is one of the most important skills. An expert must know how to read his partner in communication and try to understand his point of view before starting to talk." (Karri, Business Analyst in Warsaw,

in a phone interview on 28 July 2010)

Karri also mentioned spontaneously his observations about the change in communication during the Web10 project.

"I believe that the interaction and communication between different groups has improved throughout the project and is still improving. We do need to remember that there are nine different parties involved in the operation; quite a number of different companies." (Karri, Business Analyst in Warsaw, in a phone interview on 28 July 2010)

Mikko S., in turn, makes an important and definitely valid remark about the way we interact under pressure:

"Paradoxically, in more complex projects with busier schedules, you become easily passive enough to, e.g., read only the most essential parts of emails or even to evaluate the importance of the messages according to who the sender is. Thus, it becomes more difficult to arrive at a shared understanding right when it would be needed most." (Mikko S., Senior Expert of Web Technology in Helsinki, in a phone interview on 6 July 2010)

Henkka reflects on the benefits of the instant messenger and phone in his work:

"Messenger is clearly better when you are actually expecting a person to take action before you can move forward. Messenger is significantly better, or the phone, like email is a bit like secondary in that kind of situation. Email's good for reports, situation updates, and so forth, for those who have the time to read them." (Henrik, Expert of Web Technology and Webmaster in Vantaa, in a phone interview on 23 June 2010).

Juho discusses the email etiquette:

"In emails there's definitely one thing you pay attention to when you start to answer, so they easily turn out too long or too detailed. Finding the right level is important, so there's enough substance that everyone on the distribution list will understand what it's about. But still it mustn't be a rant too long, so you won't have the patience to read it through. But that would be fairly essential in the email channel." (Juho, Service Designer in Helsinki, in a phone interview on 22 June 2010)

Mikko H. continues on the same topic:

"There's a lot of things transmitted in an email and it's definitely a good thing for some purposes. But when you start getting them in crazy quantities, or if the topic is such that it's just being ping-ponged back and forth... then we did actually put a stop to it quite quickly and called a meeting.

It may often happen that people just keep mulling over a matter in emails for many days when you could actually get it over and done with in half an hour by just seeing these guys face to face. The situation gets beyond your control when the emails start mushrooming. Then there's nobody can keep posted about what the options are and what the final decision

is. But we've been able to tackle those rather well, too.

The truth is there were so many emails at some stage about all kinds of different matters that I almost started to like despair over the fact that I was unable to answer. And I probably didn't get half as many as Kari and Pasi." (Mikko H., Product Manager in Vantaa, interviewed on 21 June 2010)

Mikko J. and Risto K. talk about the benefits of using the phone in their work:

"Then you called, if you wanted to talk to someone one-on-one that this thing seems like this now and what's your opinion. Especially if you were in a hurry, so you needed to get a decision on something, that can we take this direction." (Mikko J., Service Designer in Helsinki, interviewed in Vantaa on 21 May 2010)

"Things that demand dialogue aren't email conversations, so emails are like is this okay and stuff, but if there's need for a kind of back-and-forth reflection, so you'd better call the person and you'll talk the thing through in a matter of minutes." (Risto, Service Designer in Helsinki, interviewed on 25 January 2010)

In the next section I return to a brief overview from the perspective of the research questions presented in the Introduction, in Chapter 1.2.

5.6 Overview from the perspective of the research questions

In this section I will briefly revert to my research questions and analysis of the action research cycles. My first research question addressed the question of how the communication between experts was constructed and how it changed during the creative cooperation on Veikkaus.fi. I started to investigate the construction of communication by carrying out a background-setting survey in January 2010. Its results must have been rather typical. Issues that surfaced in the responses included the dominant position of meetings and emails in the communication, and in the open-ended comments people commented on them critically:

"In a project of such a large scale, the drawbacks of failing to comply with good meeting practices are highlighted: People come to the meetings unprepared/ to do other tasks/ to read emails; people are late, they come and go, attending to other matters etc. There are lots of disturbances."

"I feel that phone conversations would be a faster and more thorough way of solving open problems than the email, but the email seems to be such a predominant way of connecting in the project that the phones are ringing less often."

The experts' communication was constructed in a rather ordinary way, with all of its deficiencies; however, it changed and evolved in a positive way – at least among those who had the time to talk about communication with me for a while. The action research

periods first focused on, e.g., how people got to know each other and how they were able to build mutual trust in a more general sense:

- helping experts get to know each other and build trust; learning to know people behind names and email addresses; encouraging communication and dialogue
- improving design communication and dialogue between service designers and programmers
- improving meetings/ face-to-face communication
- reinforcing direct, personal interaction between experts
- developing and maintaining the community spirit between experts

At a later stage, we worked to develop more concrete things, including centralised document management or daily brief follow-up meetings on the phone.

The second research question challenged me to think about how the pursuit of change influences the cooperation between experts. At this stage, I am asking the readers to recall the subsection 4.2 “Dialogue between theory and data” and the present section 5. “Results towards a guide for expert communication”. It would seem most likely that a genuine interaction and shared understanding between experts are built and developed favourably through good mutual trust and listening. All this requires people interested in development who, whilst taking the development of competences and work into account, are continuously developing themselves, as examples and part of the shared big picture.

From the analytical and practice-oriented reflections on communication by experts, we can smoothly continue to outline a guide for paying attention to and planning expert communication in creative design cooperation.

5.7 The communication guide - an introduction

The crystallizations in the communication guide are of practical relevance and help to experts whilst thinking about and/or planning the communication in their creative cooperation and its development. The guide is not a perfect collection of the best practices; it is more like a list of suggestions that people can definitely live without. However, the suggestions are intended for helping people in their important everyday matters that everybody knows but that are so easy to forget whilst busy working.

The guide starts from three main questions, a couple of rules of thumb, a set of suggestions and grounds that are followed by the section “Model for thinking up a communication plan”. It can be used for experts’ project-specific communication planning. My idea is to offer a model that every individual group can apply to their own projects, case by case, depending on the situation. The overarching idea is that shared reflections make people more committed to the rules of the game jointly agreed upon. At the same time, a deeper memory trace will be left in the minds of the creative people.

The metaphor of the world of creative design, adopted in the guide can be thought of as a blueprint of design, a model basis for a more detailed, case-specific plan. The *Guide for communication during projects and creative cooperation at Veikkaus* is attached to the end of this pro gradu thesis in attachment 7.

6. Conclusion

6.1 Critique of the methods used and possible uses in respective development work

A couple of times, whilst working and writing, I thought about the difficulties and feelings of despair that I faced during my journey as a researcher. Occasionally, as I was busy doing and wondering, I tended to cut the corners, simplifying and applying what I had read. My action research measures consisted in straight forward progressing whilst working. Many of the things I did I would have done even without action research.

However, my pro gradu thesis project with its objectives of developing communication was recognized and supported by many of the people working in the Web10 project. Everyone was enthusiastic, favourably inclined, and supportive. They all knew I was analysing and reflecting on the interaction and communication of the Web10 experts. That provided certain of my activities with a better focus and made them more target-oriented than they would have been otherwise.

Busy working all the time, I tried to keep in mind my research task and the research questions that steered it. I tried to focus on the essential, i.e. the development of the creative cooperation and communication of our expert community, and the tracking and materialization of a change as favourable as possible.

I ensured that my data was sufficient and comprehensive. I wrote a lot, but the perspectives, observations, classifications, and analyses of my journals still probably have gaps, suffer from certain narrowness, a corner-cutting attitude, and less interesting repetition.

Having transcribed the interviews, I submitted the texts to the informants to check; they gave their comments and made the corrections they felt were necessary. I cannot really write about the validity of the events and my analyses in other respective cases because of my very brief experience. However, I am sure that this kind of development during working hours is sensible and relatively easy. In more routine-like circumstances, there would be no need to work at the same level of accuracy and with the same coverage as in the process of writing an academic paper.

My writing project was boosted by the paper I wrote at the end of February 2011 for Mikko Jäppinen, titled 'Muotoilijat ja asiakkaat yhteistyönsä kehittäjinä - viestinnän

parantamisyrittämiä projektityön kuumassa ytimessä' [Designers and customers as developers of their mutual cooperation – attempts to improve communication in the hot nucleus of a project].

I have had certain epiphanies that I will hardly ever forget for the rest of my life. I remember the interviews vividly. I went through those focused and inspiring one-on-one conversations with my colleagues in so much detail that they left a strong and pleasant memory trace in my mind.

I have thought about my comfort zone in interaction and decided to change at least some of the deeply rooted habits. I will learn to be a better and more encouraging listener; I will replace textual communication, e.g., emails, with richer dialogue, face-to-face and quick meetings, skype, and telephone conversations. In emails concerning creative design, I will take up enriching analyses and syntheses so that the topic to be dealt with will be genuinely developed in email communication, and I will encourage others to do so, too. Further, I will continue to be an active “ice breaker” and boundary spanner. I will make tireless efforts to build trust and try to be worth people’s continuous trust in me.

The action research approach has taught me a lot not only about listening but also about doing as a supportive factor in thinking and analysis. Doing is part of the very essence of both the language of design and all actual development. In creative design and interaction, it represents everything that makes shared understanding and the visible outcomes of creative design more concrete, richer, and faster. I can warmly recommend this type of a developmental adventure to anyone, in any profession. There is no lack of things to do and improve; the question is whether you find the occasional awkwardness of everyday life interesting and whether this kind of activity during the working hours appeals to you.

6.2 A couple of words about the Web10 project

In his work *Palvelumuotoilu* [Service Design], published in autumn 2011, Juha Tuulaniemi cites Veikkaus’ annual report 2010 and makes a summary of the results of the Web10 project as follows.

In September 2010, Veikkaus opened its completely overhauled internet gaming service. An increasing number of customers were playing Veikkaus games via the internet gaming service, and the popularity of the service continued to grow during the year. Every month, 16,400 Finns registered as Veikkaus’ customers and the number of weekly players on the web went up to 286,000 (in 2009, they numbered 231,000). In 2010 Veikkaus.fi was the largest Finnish webstore with its turnover of ca. EUR 445 million. The turnover of web gaming increased by 25% over the previous year. The revamp sought to improve contact with customer groups who played infrequently and to offer safe gaming options to young adults. Internet gaming increased in popularity within

the desired target groups and, for example, the proportion of women using the service grew significantly.

The most prominent reform in Veikkaus.fi was the comprehensive reform of the visual design. The revamp created a gaming service that encourages customers not only to renew their games, but also to spend more time enjoying the site's interesting content and exciting games (Veikkaus' annual report 2010).

The outcomes of the project

The reform of Veikkaus.fi has had significant impacts. The aim was to reach 900,000 weekly players; the average weekly sales have gone up by 20 percent. Before the revamp, they were around EUR 8,250,000, whereas after it, they amounted to EUR 9,950,000.

The share of newly registered players has increased in the customer segments that were targeted at as follows: young women +96%, young men +64%.

The average share of newly registered players per week has gone up by 36%. eBingo, a game which was introduced in connection with the launch of the new web service has beaten all expectations. It has been played with over one million euros per week. eBingo has turned into the world's most popular internet bingo in terms of both players and sales figures. All in all, the Game Arcade generated a total of EUR 56 million, with an increase of 112 percent over the previous year. The fact is that Veikkaus.fi is the largest consumer webstore in Finland (Tuulaniemi, 2011, pp. 202, 204).

6.3 Possible further research topics and epilogue

The brief Communication guide and the Model for thinking up a communication plan were met with great interest at Veikkaus and its different networks. We are currently considering ways to use them in practice, to benefit us all. Further, the themes of building trust and good listening are being discussed as part of the practical communication in information work projects and other creative cooperation.

There are plenty of issues for further research in this field. I believe it would even make sense to repeat the same kind of project, doing it better. It would be intriguing to investigate and further develop the everyday uses of the email. It might also be worthwhile to analyse the impact of emails on people's time allocation in the creative professions within information work and the new media. A research object in its own right would be the use and testing of shared cooperation facilities and the related visual-auditory features in concrete development projects. In addition, the development and analysis of organizations that listen are on the rise. The culture of active listening, enriching interaction, and creativity has already come true in many communities, but it should become part of people's everyday lives in a wider scope.

Joy for life and cooperation. Let's remember the power of humour!

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Attachments

Attachment 1 Extract from the encoded research journal from August 2009

Näyttää ilmeiseltä, että näihin virallisiin viikoittaisiin projektipalaveriinkin tulee muodostumaan ihan omanlaisensa kommunikointi. Asiat käsitellään aina tietyssä järjestyksessä ja palaveri etenee pakostakin tietyllä rutiinilla.	Projektipalaverien rutiini ja kommunikointi	Vuorovaikutustaidot; palaverietiketti	97. -
Muutoin olin Medialabissa päivän. Poissaolostani huolimatta organisoitiin töissä koolle GTECHin varsovalaisen tech leadin Klaudiusz S:n pyytämän palaverin uuden Veikkaus.fi -palvelun sisällöntuotannon yksityiskohdista.	Kutsuin koolle GTECHin pyynnöstä lähinnä Veikkauksen Nettitiimiä koskevan kokouksen.		
Mietin mielestäni riittävän osanottajajoukon, liitin mukaan Klaudiuksen pyynnön ja ohjeistin kokouskutsussa ihmisiä seuraavasti:			
" Hei kaikki, nämä asiat/kysymykset ovat mitä suuremmassa määrin Henkan (Veikkauksen senior webmaster) muotoiltavia ja päätettäviä juttuja. Ehdotankin, että keskustellette/sovitte niistä suoraan hänen kanssaan.			
Mielestäni Veikkauksen alkuperäiset vaatimukset Web10:n teknisen toteutuksen raameista, etenkin portaalista, sisällönhallinta- ja julkaisujärjestelmästä ovat edelleen voimassa. Sen vuoksi pyydänkin Jounia (G:n projektipäällikkö) varmistamaan, että tekninen väkenne tuntee s-postitse aiemmin lähettämäni vaatimuslistauksen, jonka teimme tutustuessamme alkukesällä O:n teknologioihin.			
Haemme uudelta ympäristöltä kaikkia mahdollisia ketterän ja joustavan sisällönhallinnan ja julkaisun ominaisuuksia. Jouni voinee jatkaa kutsua tarvittaville asianosaisille.			
yst. terv. Tapsa			
Kokouskutsusta tuli pitkä. Se oli mielestäni tarpeen, koska en itse päässyt paikalle. Ajatus oli perehdyttää osanottajia asiaan etukäteen sekä Klaudiuksen alkuperäisen pyynnön, että omien saatesanojen kautta.	Tein kirjallisen, mahd. perusteellisen kalenterikutsun	Vuorovaikutustaidot; palaverietiketti	
Tänään arkistoin 8 kpl Web10-asiantuntijoiden minulle lähettämää sähköpostia	Taas aika monta viestiä. En ehtinyt kunnolla käsitellä kaikkia.	Vuorovaikutustaidot; s-postietiketti	

Itse en lähettänyt (arkistoinut) Web10-sähköposteja			
ke 26.8.09			
klo 8.30-10.00 Tietohallinnon johtotiimi			
klo 9-9-15 pikapalaveri tuotantojohtaja Esan kanssa eBingo-projektin ja siihen liittyvän viranomais-yhteistyön koordinoinnista. Sain Esalta vihreätä valoa varmistella ja edistää valvontaan liittyviä asioita myös epävirallisesti, projektiviestinnän ulkopuolella.		Vuorovaikutustaidot; kasvokkaisuviestintä	
klo 9-10.30 vihreä Onnenpeliryhmä jatkoi Kenon pelilomakkeiden konseptointia			
klo 10-11 eBingo-projektipalaveri			
Edellä mainittujen joukossa on myös yksi (konseptointi)palaveri, jossa en itse ollut paikalla. Yritän kuitenkin kirjata kaikki oleellimmat asiat kalenteristani päiväkirjaan, jotta dokumentoin yhteen paikkaan Web10-projektia koskevia asioita ja niihin liittyviä kommenttejani.	Asioita tähän päiväkirjaan paitsi muistiinpanoista myös kalenterimerkinnöistä yms.	Substanssi- ja vuorovaikutustaidot: päiväkirjan kirjoittaminen	
Tänään arkistoin 2 kpl Web10-asiantuntijoiden minulle lähettämää sähköpostia			
Itse en lähettänyt (arkistoinut) Web10-sähköposteja			
to 27.8.09			
klo 12-12.30 Web10-projektipäällikkö Juhan koollekutsuma palaveri konseptointi- ja määrittelytöiden osittelusta ja aikatauluttamisesta, ja etenkin sen ylläpidosta Primavera-järjestelmässä ja Juhan toimesta. Juhalla on vankka projektipäällikön osaaminen. Hänen ajatuksensa siitä, että osittelu ja aikataulu tulee keskitetyksi olla vain yhdessä paikassa ja hänen ylläpidossaan, on ilman muuta järkevintä. Se on myös projektiviestinnän näkökulmasta viisainta. Tosin kaikki projektiviestintä on kaikkien vastuulla, etenkin mitä ositteluun ja aikatauluun tulee. Se ei voi langeta yksin projektipäällikön harteille.	Hyvä palaveri projektitöiden osittelusta ja aikatauluttamisesta	Vuorovaikutustaidot; palaverietiketti ja -työskentelytaidot	

klo 12.30-13.30 teimme ICT-arkkitehti Samin kanssa kysymyksiä WL-portaalista ja UCM-sisällönhallintajärjestelmästä O:n Petrille. Saminkin kanssa kahdenkeskinen työ on luovaa, mukavaa ja tehokasta.	Saminkin kanssa kahdenkeskinen, hyvä työpalaveri	Vuorovaikutustaidot	
Tänään arkistoin 8 kpl Web10-asiantuntijoiden minulle lähettämää sähköpostia		Vuorovaikutustaidot; s-postietiketti	
Itse en lähettänyt (arkistoinut) Web10-sähköposteja			
pe 28.8.09			
Olin Medialabissa lähes koko päivän, mutta kirjoitin aamulla Web10-avainhenkilöille pitkän (liian pitkän?) sähköpostin ajatuksistani Web10-asiantuntijayhteistyöstä ja -tuotoksista.	Kirjoitin (liian?) pitkän koordinoivan s-postin	Vuorovaikutustaidot; s-postietiketti	
Ehdotin muun muassa, ettei Veikkauksen pitäisi juurikaan osallistua tai osallistaa henkilöitään AD-tyyppiseen työhön, joka selkeästi on Palmun Samin tontti projektissa. Mainitsin olevan ok ja ymmärrettävää, että esimerkiksi luokitellaan ja tiedetään esim. erilaisten/tiettyjen käyttöliittymäelementtien määrä tai kiinnitetään huomiota tekstikontrasteihin ja etenkin termeihin tai käytettävyyteen, mutta visuaalinen design pitää olla selkeästi yhden huipputekijän suunnittelemaa/johtamaa, jotta saadaan aikaan paras mahdollinen lopputulos.			
Lisäksi pyysin, että ainoastaan välttämättömin, ja lähinnä johtaja Ami M:n kautta tapahtuva, brand-management/-varmistus pitäisi ottaa visuaalisessa suunnittelussa huomioon, eikä enää keskustella siitä, "tehdäänkö perhevolvoa vai formulaa" *, koska formulan teko on selkeästi tullut meille annettuna liiketoimintajohdolta. Lopuksi kirjoitin, että Web10:n visuaaliteknisestä WebUI-toteutuksesta pitää syntyä toimiva/käytettävä/ylläpidettävä tyyliopas, tavalla tai toisella, kaikkea kehitystä ja jatkokehitystä varten.			
Tänään arkistoin 3 kpl Web10-asiantuntijoiden minulle lähettämää sähköpostia			

Itse lähetin yhden (arkistoin) liian pitkän Web10-sähköpostin, kahdella liitetiedostolla		Vuorovaikutustaidot: s-postietiketti	
Vko 36			
ma 31.8.09			
klo 12-14 Web10-urheilupelilomakkeiden suunnittelua			
klo 14-16 O:n työkaluihin (portaali ja sisällönhallintajärjestelmä) liittyvien kysymysten läpikäyntiä muun muassa heidän myyvän arkkitehdin Petrin kanssa. Hän vaikutti heti asiantuntevalta. Hänen asenteensa sekä vuorovaikutustaitonsa ovat erinomaiset. Hän pyrkii enimmäkseen kuuntelemaan ja tekemään tarkentavia kysymyksiä, sitten kertoo näkemyksensä mahdollisimman selkokielisesti, kannustavasti ja rauhallisesti. Webmasterimme Henkka B. kysyi häneltä ja muilta Oraclen edustajilta mm. portaalin toiminnallisuuksista kooditasolla; kirjoittaako se yli portlettien id-, luokka-, tms. tietoja kooditasolla... Petrin mukaan näin ei tapahdu. Portaali on vain framework noille portletti-UI-koodikomponenteille /-template-pohjille.	Hyvä ja arvostava fiilis O:n Petristä, jonka asenne, osaaminen ja vuorovaikutustaidot ovat erinomaiset	Vuorovaikutustaidot; asenne, arvostus ja aktiivinen kuunteleminen	129.

Attachment 2 The background survey web form from January 2010

Web10-kysely 2010-01-21

Tämä on Web10-asiantuntijayhteistyötä ja -viestintää kartoittava kysely. Siihen kuluu aikaasi n. 10 minuuttia. Toivon, että vastaat tähän pian ja perusteellisesti :-)) Kyselyssä on 13 kysymystä, jotka jakautuvat seuraaviin asiakokonaisuuksiin. 1. Organisaatiosi ja ensisijainen työsi Web10-yhteistoiminnassa 2. Asiantuntijaviestinnän painopisteistä Web10-yhteistyössä 3. Kumppanit Web10-asiantuntijaviestinnässä 4. Näkemyksesi Web10-viestinnästä yleensä ja sen kehittämisestä ystävällisin terveisin Tapani J.

*Pakollinen

1. Organisaatiot ja ensisijaiset työt Web10-yhteistoiminnassa

1.1 Organisaatiosi Web10-verkostossa *

1.2 Ensisijainen työsi Web10-verkostossa *

Valitse 1-2 tärkeintä.

- Liiketoimintatavoitteiden ja -vaatimusten kommunikointi
- Brändinhallinta
- Palvelumuotoilu
- Konseptointi

- Visuaalinen suunnittelu
- Vaatimusmäärittely
- Arkkitehtuuri, Tekninen suunnittelu
- Käyttöliittymäohjelmointi
- Liiketoiminta-, sovelluslogiikan ohjelmointi
- Laadunvarmistus, testaus
- Koordinointi
- Muu:

Vastaukset:

Liiketoimintatavoitteiden ja -vaatimusten kommunikointi	12
Brändinhallinta	3
Palvelumuotoilu	3
Konseptointi	9
Visuaalinen suunnittelu	2
Vaatimusmäärittely	9
Arkkitehtuuri, Tekninen suunnittelu	1
Käyttöliittymäohjelmointi	2
Liiketoiminta-, sovelluslogiikan ohjelmointi	1
Laadunvarmistus, testaus	1
Koordinointi	4
Muu:	3

2. Asiantuntijaviestinnän painopisteistä Web10-yhteistyössä

Tässä kappaleessa kysyn ensin työviestinnästä ja sitten koordinointiin liittyvästä viestinnästä / johtamisviestinnästä. Sitten kysyn niiden määrästä ja vaikutuksesta ajankäyttöösi Web10-töissä.

2.1 Työviestinnän viestintätavat ja -välineet *

Valitse kokemuksesi perusteella kolme (3) käytettyä viestintätapaa Web10-työviestinnässä (konseptointi, määrittely, suunnittelu yms.).

- Johtajien ohjeet, vaatimukset yms.
- Kokoukset
- Kirjallinen dokumentaatio (kuvat, määrittelyt, muistiot yms.)
- Muilta asiantuntijoilta saadut neuvot, ohjeet yms.
- Epämuodolliset ryhmät
- Puhelin- tai videoneuvottelut
- Puhelinkeskustelut
- Sähköpostit
- Tekstiviestit
- Muu:

Vastaukset:

Johtajien ohjeet, vaatimukset yms.	3
------------------------------------	---

Kokoukset	23
Kirjallinen dokumentaatio (kuvat, määrittelyt, muistiot yms.)	23
Muilta asiantuntijoilta saadut neuvot, ohjeet yms.	9
Epämuodolliset ryhmät	10
Puhelin- tai videoneuvottelut	0
Puhelinkeskustelut	0
Sähköpostit	25
Tekstiviestit	1
Muu:	0

2.2 Koordinoituvuustietojen viestintätavat ja -välineet *

Valitse kokemuksesi perusteella kolme (3) käytetyintä viestintätapaa Web10-johtamis-/koordinoituvuustietojen viestintätavassa (aikataulutus, työsuunnittelu, seuranta yms.).

- Johtajien ohjeet, vaatimukset yms.
- Kokoukset
- Kirjallinen dokumentaatio (kuvat, määrittelyt, muistiot yms.)
- Muilta asiantuntijoilta saadut neuvot, ohjeet yms.
- Epämuodolliset ryhmät
- Puhelin- tai videoneuvottelut
- Puhelinkeskustelut
- Sähköpostit
- Tekstiviestit
- Muu:

Vastaukset:

Johtajien ohjeet, vaatimukset yms.	6
Kokoukset	28
Kirjallinen dokumentaatio (kuvat, määrittelyt, muistiot yms.)	15
Muilta asiantuntijoilta saadut neuvot, ohjeet yms.	3
Epämuodolliset ryhmät	9
Puhelin- tai videoneuvottelut	1
Puhelinkeskustelut	2
Sähköpostit	26
Tekstiviestit	1
Muu:	2

2.3 Työ- ja koordinoitviestinnän määrä *

Vertaile kokemuksesi mukaan työviestinnän ja johtamis-/koordinoitviestinnän määrää Web10-yhteistoiminnassa.

	1 (vähän)	2	3	4	5 (paljon)
työviestintä					
koordinointi-					

Vastaukset:

työviestintä

1 (vähän)	0
2	3
3	7
4	14
5 (paljon)	8

koordinointi

1 (vähän)	2
2	7
3	13
4	9
5 (paljon)	1

3. Kumppanit Web10-asiantuntijaviestinnässä

3.1 Keskeisimmät viestintäkumppanisi G:lta *

Kirjoita kahdesta neljään (2-4) nimeä alla olevaan tekstikenttään

3.2 Keskeisimmät viestintäkumppanisi H:lta *

Kirjoita kahdesta kolmeen (2-3) nimeä alla olevaan tekstikenttään

3.3 Keskeisimmät viestintäkumppanisi P:lta *

Kirjoita kahdesta neljään (2-4) nimeä alla olevaan tekstikenttään

3.4 Keskeisimmät viestintäkumppanisi V:lta *

Kirjoita kolmesta viiteen (3-5) nimeä alla olevaan tekstikenttään

4. Näkemykset Web10-viestinnästä yleensä ja sen parantamisesta

Tässä kappaleessa kysyn ensin Web10-viestinnän näkökulmista, ja sitten kuuntelusta Web10-vuorovaikutustilanteissa.

4.1 Lähestymistavat ja näkökulmat viestinnässä *

Valitse kokemuksesi perusteella kahdesta kolmeen (2- 3) käytetyintä näkökulmaa Web10-viestinnässä.

- Faktat: viestimme objektiivisesti faktoista, taustoista yms.
- Ideointi: viestimme ideoita; aivoriihen tapaan yms.

- Intuitio: viestimme oletuksia, uskomuksia, tunteita yms.
- Hyödyt: viestimme optimistisesti ja loogisesti tulevia ratkaisuja, kartoitamme hyötyjä yms.
- Varoitukset: viestimme kritiikkiä, riskejä, uhkia yms.
- Prosessi: viestimme, ohjaamme ajattelu-, kommunikaatio- ja työprosessiamme, suunnitelmia, päätösesityksiä yms.
- Muu:

Vastaukset:

Faktat: viestimme objektiivisesti faktoista, taustoista yms.	20
Ideointi: viestimme ideoita; aivoriihen tapaan yms.	23
Intuitio: viestimme oletuksia, uskomuksia, tunteita yms.	6
Hyödyt: viestimme optimistisesti ja loogisesti tulevia ratkaisuja, kartoitamme hyötyjä yms.	12
Varoitukset: viestimme kritiikkiä, riskejä, uhkia yms.	10
Prosessi: viestimme, ohjaamme ajattelu-, kommunikaatio- ja työprosessiamme, suunnitelmia, päätösesityksiä yms.	10
Muu:	0

4.2 Kuuntelusta vuorovaikutustilanteissa *

Mieti kokemuksiasi Web10-vuorovaikutustilanteista. Kuunnellaanko niissä ihmisiä aseman vai sanottavan perusteella?

	1	2	3	4	5	
aseman perusteella						sanottavan perusteella

Vastaukset:

1	aseman perusteella	3
2		6
3		6
4		12
5	sanottavan perusteella	5

4.3 Viestinnän "portinvartijoiden" toiminnasta *

Mieti kokemuksiasi Web10:n keskeisten ihmisten, "portinvartijoiden" toiminnasta. Hämärtyvätkö tai typistyvätkö sanomat vai jalostuvatko, kiteytyvätkö ne "portinvartijoiden" myötä?

	1	2	3	4	5	
sanomat hämärtyvät tai typistyvät						sanomat jalostut, kiteytyvät

Vastaukset:

1	sanomat hämärtyvät tai typistyvät	1
2		8
3		12
4		11
5	sanomat jalostuvat, kiteytyvät	0

4.4 Kirjoita muutama sana Web10-viestinnän nykytilanteesta ja ehdotuksia sen kehittämiseksi. Kiitos. *

Voit miettiä esim. viestintätapojen valintaa eri tilanteissa. Käytämmekö viestintätapoja järkevästi, esim. kokouksia ja sähköpostia?

Voit miettiä myös, arvostetaanko verkostossamme enemmän puhumista vai kuuntelemista? Mistä tämän huomaa? Mikä merkitys tällä on? Lisäksi voit miettiä yleensä koordinoitua ja delegointia tms. mielestäsi tärkeää kehittämiskohdetta.

Vapaiden vastausten teemoittelua päiväkirjassa pe 29.1.2010:

Web10-ihmisten kyselyvastausten teemoja ja luokittelua:		169. -
Projektijohtaminen: aikataulutus	Projektijohtaminen	
Projektijohtaminen, -omistajuus	-"-	
Projektijohtaminen, -suunnittelu	-"-	
Substanssiosaaminen, -taidot: perehtyminen, valmistautuminen	Substanssitaidot	
Viestintäsuunnittelu- ja vuorovaikutustaidot: asiantuntijoiden välinen suora viestintä	Viestintäsuunnittelu- ja vuorovaikutustaidot	
Viestintäsuunnittelu- ja vuorovaikutustaidot: roolitus, tehtävät, valmistautuminen, substanssiosaaminen	-"-	
Viestintäsuunnittelu- ja vuorovaikutustaidot: tehottoman viestinnän tunnistaminen ja karsiminen	-"-	
Viestintätavat: kaikkiin etäyhteyksiin puhelinkonferenssin mahdollisuus	Viestintätavat	
Viestintätavat: pikaviestintä	-"-	
Vuorovaikutustaidot: aktiivinen kuunteleminen, ymmärtäminen ja sitoutuminen	Vuorovaikutustaidot	
Vuorovaikutustaidot: aktiivisuus ja avoimuus	-"-	
Vuorovaikutustaidot: asioiden valmistelu	-"-	
Vuorovaikutustaidot: asynkroniset s-postit päätöksiin, seurantaan yms. dokumentointiin	-"-	

Vuorovaikutustaidot: ilmapiirin, luottamuksen rakentaminen	- ” -	
Vuorovaikutustaidot: kasvokkaisuviestintä sisäisen s-postittelun sijaan (etenkin dialogissa)	- ” -	
Vuorovaikutustaidot: kommunikoinnin terävöittäminen	- ” -	
Vuorovaikutustaidot: koordinointi ja viestintä eri ryhmien välillä	- ” -	
Vuorovaikutustaidot: muistiot ja niiden jakelu paremmiksi	- ” -	
Vuorovaikutustaidot: oikea informaatio oikealle henkilölle	- ” -	
Vuorovaikutustaidot: oikean viestintätavan valinta	- ” -	
Vuorovaikutustaidot: palaverietiketti	- ” -	
Vuorovaikutustaidot: palaverietiketti, ei turhia kokouksia	- ” -	
Vuorovaikutustaidot: palaverietiketti, tasavertaisuus	- ” -	
Vuorovaikutustaidot: palaverit seurantaan	- ” -	
Vuorovaikutustaidot: perehdyttäminen	- ” -	
Vuorovaikutustaidot: puhelin kiireellisiin asioihin yms	- ” -	
Vuorovaikutustaidot: s-postietiketti, viesteihin reagoitava	- ” -	
Vuorovaikutustaidot: s-postietiketti, -käytön optimointi	- ” -	
Vuorovaikutustaidot: s-postietiketti; lähettämiskäytännöt	- ” -	
Vuorovaikutustaidot: s-postiviestintä päätöksistä	- ” -	
Vuorovaikutustaidot: synkroninen viestintä dialogiin, esim. puhelin	- ” -	
Yhteinen viestintäfoorumi	- ” -	
Katselmoimme Tamro-talossa V-pelien speksit, mielestäni tilaisuudessa oli hyvä tunnelma, vaikka välillä saattoi etäyhteyksissä ja ihmisten puheenymmärtämisessä olla haasteita. Perjantaifiilis kaikilla kuitenkin piti tunnelman leppoisana.	Vuorovaikutustaidot; palaverietiketti, kokous voi onnistua vaikka viestintävälineet, -tekniikka reistailisikin, vastuu onnistumisesta on kaikilla.	
Loistavaa, kun on perjantai. Illalla tapaamme läheisimmät perheystävämme ja menemme tsekkaamaan yhden toisen ystävän kiintoisaa, pientä esitystä teatteriravintola Albergaan. Tosi nastaa, otan ehkä pari, kuusi olutta :-)		203.

Attachment 3 Extract from the research journal from February 2010

to 4.2.			228. -
Olimme Tietohallinnon muiden esimiesten kanssa pois duunipaikalta koko päivän. Pidimme suunnittelusession Larussa.			
Tänään arkistoin 15 kpl Web10-asiantuntijoiden minulle lähettämää sähköpostia		Vuorovaikutustaidot; s-postietiketti	
Itse en lähettänyt (arkistoinut) Web10-sähköpostia			
pe 5.2.			
Hyvä ja tärkeä aamupalaveri, johon osallistuivat myös Jouni ja Juha. Aikataulutimme monen vaatimusmäärittelypaketin katselmointien ja allekirjoitusten ajankohdat. Hieno koordinoititoimenpide viikon päätteeksi. Olen tyytyväinen.		Koordinointi- ja vuorovaikutustaidot	
Lähdin puolenpäivän aikoihin ystäväni Matin kanssa Tukholmaan konserttiin tuulettumaan. Hyvä fiilis.			
Tänään arkistoin 17 kpl Web10-asiantuntijoiden minulle lähettämää sähköpostia		Vuorovaikutustaidot: s-postietiketti	
Itse en lähettänyt (arkistoinut) Web10-sähköpostia			
su 7.2. Toimitin asiantuntijoille s-postilla dokumenttini asioista, joita toivoin käsiteltävän tulevassa Flash-pelissäntö- ja -yhteistyöpalaverissamme		Vuorovaikutustaidot: palaverietiketti	
Vko 6			
ma 8.2.			
Rento aamupalaveri, kiva aloitus viikolle.			
Tulos- ja kehityskeskustelu Annen kanssa			
Annen kehittämistavoite liittyy management-osaamiseen ja viestintään. Anne sitoutui 2010-kaudella analysoimaan, edistämään ja kehittämään Tietohallinnon pääsuunnittelijoiden ja GTECH:n suunnittelijoiden kanssa yhteisesti tehtävää/kehittävää määrittelytyötä ja tutkii/kehittää erityisesti käyttöliittymämäärittelyn ja -dokumentoinnin osuutta tässä prosessissa, työnään ja suunnittelukommunikaation välineenä. Kyse on tärkeästä kehittämisasiasta työyhteisössämme. Tämä toimintamme on kehittynyt 2000-luvulla vain hiukan ja sisältää paljon työvoimavaltaista ja hidasta tekemistä, johon pitäisi saada luovuutta ja tehokkuutta.		Vuorovaikutustaidot: kyky antaa palautetta ja kannustaa	

Pidämme näistä vielä erikseen palaverin, jossa pyydän Annea huomioimaan, että kyse on myös viestinnästä.			
Riston puhelinhaastattelun ensimmäisen Varsovanmatkan jälkeen. Risto oli todella tyytyväinen matkaansa ja totesi, että 25.1. asettamamme tavoitteet;			
jään murtaminen ja tutustuminen henkilökohtaisesti ihmisiin, etenkin front end -puolen asiantuntijoihin		Luottamuksen rakentaminen	
luottamuksen rakentaminen ja perustanluonti asiantuntijoiden suoralle vuorovaikutukselle ja yhteydenpidolle		Luottamuksen rakentaminen, viestintäsuunnittelu	
kertoa Palmun/Veikkauksen tekijöistä		Vuorovaikutus	
Palmun/Veikkauksen suunnitteluperiaatteiden avaaminen Varsovan asiantuntijoille		Vuorovaikutus	
tähän asti tehtyn avaaminen, kertominen ja kommentointi		Vuorovaikutus	
yhteishengen ja yhdessä tekemisen -meaningin edistämistä		Luottamuksen rakentaminen, vuorovaikutus	
suurelta osin toteutuivat. Ensin hän kertoi esim. tietyistä asenneongelmista ja vaikeuksista, joita G:n fronttikoodaajatiimeillä oli ollut. Toinen niistä toimi Ljublinin kaupungissa ja toinen Varsovassa... ja ehkä Ljublinin tiimin vetäjällä oli hieman Varsovan tiimin vetäjää vastahankaisempi ja keskinkertaisempi asenne ja ote. Kokonaisuudessaan kuitenkin Risto oli Varsovanmatkaan ehdottomasti tyytyväinen:			
" Kokonaisuutena oon tosi tyytyväinen. Sen jälkeen kommunikaatio rupes selvästi avautumaan. Mä siirryn jo siihen, että tää on kaikist tärkein osa-alue, miten kommunikaatio toimii näitten fronttityyppien kanssa. Huomas, että ton reissun jälkeen se on aktivoitunu kyllä. Varsinkin Ljublinista on rivikoodareilta tullu suoraan mulle pyyntöjä, henkilöiltä, joista en oo koskaan kuullukkaan, ett "Mä teen tätä juttu, voitteks te toimittaa mulle psd:n?" Se on mun mielestä sairaan hienoo. Aikaisemmin ei oo tapahtunu tollast. Ne on tullut huomattavasti korkeemmalt taholt, projektipäällikkötasolta ne pyynnöt. "			
Teemoja edellisestä ovat, esim.			
Kompetenssi- ja kommunikaatioluottamus (Kananen, 2009, pp. 58-59) ja lisäksi jaettu näkemys ja yksilöiden välinen nopea luottamus (Blomqvist, 2002, pp. 265-268)			
Kompetenssi- ja kommunikaatioluottamus (Kananen, 2009, pp. 58-59)			
Risto rajojen ylittäjänä (Blomqvist, 2002, p. 267)			

Viestintäsuunnittelu ja vuorovaikutustaidot: projektin johdon esimerkki ja hengenluonti			
Viestintäsuunnittelu ja vuorovaikutustaidot: varautuminen kiireeseen ja vuorovaikutukseen kiiretilanteessa			
Vuorovaikutustaidot: arvostus, kiinnostus substanssista ja kompetenssiluottamus			
Tänään arkistoin 6 kpl Web10-asiantuntijoiden minulle lähettämää sähköpostia			
Itse lähetin (arkistoin) yhden kpl Web10-sähköpostin			
ti. 9.2.			
Tänään Teemu veti Veikkaus.fi -etusivuun liittyvistä asioista pienemmällä porukalla konseptointipalaverin. Kannatan tällaisia tehokkaita pikkujoukon pyrähdyksiä. Teemusta näkee, että hän on työskennellyt konsulttina erityyppisten asiakkaiden kanssa. Hän on napakka, tehokas ja selkokielineen, sekä kuuntelee todella tarkkaan, mitä hänelle puhutaan. Hän osaa tehdä myös eteenpäinvieviä, rakentavia kysymyksiä.		Vuorovaikutustaidot	263.

Attachment 4 Plans for action-research based development periods

1. sykli tammi-maaliskuu 2010
<p>TAVOITTEET</p> <ol style="list-style-type: none"> 1. Asiantuntijoiden keskinäisen tutustumisen ja luottamuksen edistäminen; ihmiset tutuiksi nimien, meiliosoitteiden takaa ja rohkeutta kommunikaation ja vuoropuheluun 2. Design-kommunikaation, -vuoropuhelun parantaminen palvelumuotoilijoiden ja ohjelmoijien välillä 3. alaverien / kasvokkaisviestinnän kehittäminen 4. Asiantuntijoiden suoran, henkilökohtaisen vuorovaikutuksen tehostaminen 5. Asiantuntijoiden yhteishengen kehittäminen ja ylläpitäminen
<p>TOIMINTA</p> <ol style="list-style-type: none"> 1. Tapsan, Riston, Jannen ja Nikon vierailu Trondheimissa urheilutilastoja toimittavan Betradarin ihmisten luona 2. Tapsa tekee viestintäkartan, -suunnitelman ja pelinsäännöt; lisäksi e.m. asiat viestitään tehokkaasti ja varmentaan kaikille projektin asianosaisille (stakeholders) 3. Riston ja Henryn vierailu Varsovassa Web10 front end -kehittäjien luona 4. Tapsan, Jounin ja Riston Varsovanmatka 5. Tapsan systemaattiset aloitteet ja marraskuussa 2009 tehdyn ehdotuksen pohjalta asiantuntijoiden suoraan keskinäiseen vuorovaikutukseen ja raportointiin 6. Magda ja Grzegorz Helsingissä ja Vantaalla
<p>MUUTOS Ks. liite 3 ja aikajanatiivistelmä Muutkin kohdat raportoin päiväkirjaan.</p>
<p>TULOS Ks. liite 3 ja aikajanatiivistelmä Muutkin kohdat raportoin päiväkirjaan.</p>

2. sykli huhti-kesäkuu 2010
TAVOITTEET <ol style="list-style-type: none"> 1. Palaverien / kasvokkaisviestinnän kehittäminen 2. Asiantuntijoiden suoran, henkilökohtaisen vuorovaikutuksen tehostaminen 3. Asiantuntijoiden yhteishengen kehittäminen ja ylläpitäminen 4. Yhteisen dokumenttienhallinnan kehittäminen
TOIMINTA <ol style="list-style-type: none"> 1. Riston ja Henryn vierailut Varsovassa 2. Jaetun dokumenttienhallinnan käyttöönotto 3. Office Communicator -pikaviestimen käyttöönotto 4. Tapsan systemaattiset aloitteet ja marraskuussa 2009 tehdyn ehdotuksen pohjalta asiantuntijoiden suoraan keskinäiseen vuorovaikutukseen ja raportointiin 5. Daily task force -päivittäispalaverit 6. Flash-kehittäjien seminaari
MUUTOS Ks. esim. liite 3 ja aikajana tiivistelmä Muutkin kohdat raportoin päiväkirjaan.
TULOS Ks. esim. liite 3 ja aikajana tiivistelmä Muutkin kohdat raportoin päiväkirjaan.

Attachment 5 Questions of the interview in Google documents format, 2010

Ammatillis-koulutukselliset taustatiedot?

1. Minkälaisia viestintä- ja vuorovaikutustaitoja vaaditaan kaltaisiltasi asiantuntijoilta, jotka työskentelevät Web10:n tyyppisissä monitoimittaja- / verkostoprojekteissa?
2. Mikä rooli mielestäsi on aktiivisella kuuntelemisella ja pyrkimyksellä rakentaa yhteinen ymmärrys yhteistyökumppaneiden kanssa?
3. Millä tavoin kaltaisesi asiantuntijat voivat omalta osaltaan rakentaa luottamusta yhteistyössä?
4. Kuvaa työsi ja organisaatiosi näkökulmasta Web10-suunnittelun ja -yhteistyön viestintäkäytäntöjä / vuorovaikutusta.
5. Kerro kokemuksiasi Web10-viestinnän, -vuorovaikutuksen ongelmista ja kerro näkemyksesi Web10-vuorovaikutuksen parantamisesta ja parantumisesta.

Attachment 6 Extract from a transcribed, analysed, and encoded interview from May 2010

4. Kuvaa työsi ja organisaatiosi näkökulmasta Web10-suunnittelun ja -yhteistyön			31.-
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vuorovaikutuskäytäntöjä.			
No vuorovaikutuskäytännöistä varmaan tärkeimmät oli ne suunnitteluworkshopit ja se on käsittääkseni ainoa tapa, millä se ois ollu mahdollista tehdä.	Suunnittelu-, muotoilutyöpajat -> toisen asteen ymmärrys	Vuorovaikutustaidot: suunnittelu-/ muotoilutyöpajat -> toisenasteen ymmärrys	
Ja sit tietysti workshoppien välillä käytiin meilinvaihtelua. Me lähetettiin keskeneräisiä versioita ja otettiin nopeesti kommenttia...ett nyt näyttäs, ett tähän suuntaan ollaan menossa. Onks tää okei?	Suunnittelusähköpostit -> toisenasteen ymmärrys	Vuorovaikutustaidot: suunnittelusähköposti t -> toisenasteen ymmärrys	
Tai sit soitettiin, jos halus jonkun kans kahestaan jutella, että nyt vaikuttaa tää asia tältä ja mikä sun mielipide on. Varsinkin jos oli kiire, niin sit piti saada vaikka päätös tälle, että voidaaks mennä tohon suuntaan.	Suunnittelupuhelut -> toisen asteen ymmärrys	Vuorovaikutustaidot: suunnittelupuhelut -> toisenasteen ymmärrys	
Ja sit meil oli projektipalavereja, jotka oli vähän erityyppisiä	Projektipalaverit	Vuorovaikutustaidot: projektipalaverit	
ja sit meil oli alkuvaiheessa vähän tiiviimmin noita ydinryhmäpalavereja, jossa käsiteltiin vähän yleisimpiä asioita. Mut muuten me oltiin aika kiinni niissä (design)sprinteissä kaikki.	Ydinryhmäpalaverit -> toisen asteen ymmärrys	Vuorovaikutustaidot: ydinryhmäpalaverit	
5. Mitkä ovat olleet Web10-viestinnän, -vuorovaikutuksen ongelmakohdat?			
Ongelmakohtia oli, varsinkin ennen kuin kaikki oli tottunu tähän tapaan tehdä sprinttimäisesti, niin oli vaikeuksia, oli isoja ryhmiä, joissa me suunnittelijoina ei tunnettu vielä kaikkia ja ei tiedetty kaikkien vastualueita ja rooleja. Joissain tilanteissa auditoriossa saattoi viidessä minuutissa syntyä monta eri kommenttia ja me ei osattu priorisoida niitä. Ja saada se homma rullaamaan niin, että siitä tulee rakentava keskustelu, jossa pystytään priorisoimaan ja aina päädytään johonkin johtopäätökseen.	alussa isojen ryhmien työskentelyn sekavuus ja organisoinnattomuus eli johtamattomuus	Viestintäsuunnittelu ja vuorovaikutustaidot	
Se oli meille epäselvää, kuka tekee loppupeleissä esimerkiksi päätöksen. Ja joissain sprinteissä meillä ei ollut edes kunnon lähtökohtia lähteä suunnittelemaan, kun me ei ymmärretty sprintin tavoitteita. Ei oltu määritelty, ett mitkä olivat esimerkiksi liiketaloudelliset tavoitteet luoda osio x,	organisoinnattomuus, johtamattomuus	Viestintäsuunnittelu ja vuorovaikutus- sekä substanssitaidot	
mut siin oli selvää parannusta loppua kohden ja siinäkin auttoi se, ett me ruvettiin tuntemaan kaikki ihmiset, josta yks parannusehdotus onkin, se, että ihmisten tutustuttaminen toisiin mahdollisimman	parannusta loppua kohden HUOM! parannusehdotuksena ihmisten tutustuttaminen mahd. nopeasti	Vuorovaikutustaidot	

nopeasti on tärkeätä, koska se auttaa kautta linjan kaikkea.			
Se mikä me unohdettiin oli, että meidän olisi pitänyt pitää yks sessio kaikille projektiin osallistuville ja avata kattokonsepti, että kaikki ymmärtää sen kontekstin. Meille sattui ihan vaan kommunikaatiolapsus. Olisi pitänyt selvittää kaikille, mitä ollaan tekemässä ja mikä on tavoitetilä. Se ois helpottanu kaikkia sprinttejä. Joissakin sprinteissä oli ihmisiä, jotka tuli ihan ekaa kertaa, eikä heillä ollut ymmärrystä, mihin kontekstiin. Ja sit kun sprintit pakostakin keskittyi yhteen osaan, niin kokonaisnäkemys jäi puuttumaan.	Kattokonseptin esittely kaikille unohtui -> toisen asteen ymmärrys?	Viestintäsuunnittelu ja vuorovaikutustaidot -> toisen asteen ymmärrys?	
Keskustelussa palattiin siihen, että tällainen perehdytys olisi pitänyt tehdä, jo viimeistään viime (2009) marraskuussa aivan kaikille Web10:n osallisille, myös ja etenkin ohjelmoijille... tapahtui inhimillinen erehdys, kun viime kesälomien jälkeen lähdettiin satanen lasissa design-sprintteihin ja speksaamiseen.	
Ehkä se, että monitoimittajaprojektissa toimittajia on eri paikoissa, erilaisissa organisaatioissa, niin saattoi joskus pudota se viestikapula, että ei mennyt joku viesti jonkun organisaation edustajalle, joka oli pitänyt informoida. Se on mun mielestä kaikkien vastuulla, huolimatta sun roolista tai yrityksestä, jos sä huomaat, että tää on juttu, joka pitäis kertoa, niin on kaikkien vastuulla kertoa.	ongelmia viestien kuljettamisessa verkoston ja organisaatioiden eri osiin -> toisen asteen ymmärrys?	Viestintäsuunnittelu ja vuorovaikutustaidot -> toisen asteen ymmärrys?	
Ja pieni ongelma meillä oli, että meil oli parhaimmillaan varmaan viis sprinttiä ja kaikki oli niin kiinni omissa sprinteissään, että ei ehditty aina tarpeeksi varmistaa, että missä muut menee. Näil samanaikaisilla sprinteillä oli kaikilla aika kiireaikataulu.	liian useiden suunnittelusprinttien päällekkäisyys, samanaikaisuus	Viestintäsuunnittelu ja vuorovaikutus- sekä substanssitaidot	
Se oli tärkeä hetki, kun Risto ja Henry kävi (ensimmäisen kerran) Puolassa, ja muutenkin Riston rooli meille päin on ollut ihan avainjuttu, kun saatiin suora yhteys tekijältä tekijään (palvelumuotoilijalta tai visualistilta käyttöliittymäkoodariin). Sitten välttyttiin rikkinäiseltä puhelimita ja pitkiltä viestiketjuilta.	Riston ja Henryn Varsovanmatka oli tärkeä hetki, suorat yhteydet tekijöiltä tekijöille	Vuorovaikutustaidot: rajojen rikkojien toiminta ja kasvokkaisuviestintä	
Kaksi tekijää voi juttelemalla keskenään hoitaa asian ja välttää kirjoittamasta kymmentä meiliä jostain pikkuasiasta. Tää oli merkittävä, hyvin suunniteltu parannus ja se on helpottanu meitä ihan mielettömästi, että	-> toisen asteen ymmärrys	Vuorovaikutustaidot: asiantuntijoiden kasvokkaisuviestintä -> toisen asteen ymmärrys	

meil on Risto, joka tuntee ne ihmiset ja asiat voidaan ottaa saman tien käsittelyyn.			
Sit ehkä projektinhallinnallisesti just se, ett sprintithän rakennettiin sen parhaan ymmärryksen mukaan, mikä meillä oli joskus kesälomien (2009) jälkeen ja sit ne aikataulutettiin ja teemotettiin. Tää onnistu loppujen lopuks yllättävän hyvin, nyt kun kattoo sitä.	oli hyvääkin töiden ja projektin suunnittelua	.”-	
Mut sit jossain vaiheessa, ku piti esimerkiksi priorisoida asioita, nii huomaa, että me istutaan pöydän ympärillä, jossa kaikilla on vähän eri käsitys, mistä kokonaisuudesta on kyse. Ett niinku johdolla, tekijöillä ja sit vielä eri toimittajilla, ett mistä oikeasti puhutaan.	priorisointiongelma ja ongelmat siihen liittyvässä yhteistyössä	Johtamistaidot: priorisointiongelma ja ongelmat siihen liittyvässä yhteistyössä	
Ja sit vielä tollanen ammatillinen huomio dokumentaatioon liittyen. Muistan, ku Jouni kerto, että ne ei enää anna niitä meidän power point -dokumentteja koodareille, koska sit ne kattoo vaan niistä eikä lue niitä virallisia wireframeja ja dokumentteja. Tää taas kuvaa juuri käyttöliittymäkuvausdokumenttien (power pointtien) voiman. Kun sulla on käyttöliittymä kuvattu, niin siin on niin paljon informaatiota, ja sen muuntaminen rautalangoiksi ja selityksiksi (annotations) ei ole edes sille (käyttöliittymä) koodarille riittävä.	Eri toimijoiden erilainen suhtautuminen visuaaliseen käyttöliittymädokumentaatio on	Vuorovaikutus- ja substanssitaidot	
Tapsa mainitsi, että edellä mainittua käsitystä tukee myös Henkka J:n kokemukset ja haastattelussa mainitsema koodaustyyli, joka painottuu käyttöliittymäkuvausten käyttöön...			
joo, niin mä voin kuvitella, koska siin on niin paljon semmosta informaatiota, jota ei oo sit taas siinä muussa dokumentaatiossa... ja just senkin takii mä luulen, että jos se kattokonsepti ois niinku ajoissa toimitettu niille (käyttöliittymäkoodareille)...säkin muistat, huomattiin, että eihän he tajuukaan, mitä me oltiin pidetty itsestäänselvyyksinä, että kaikki niinku hiffaa, miten asiat liittyvät toisiinsa ja mikä on se kattokonsepti. Se oli niinku ensimmäinen drafti koko palvelusta ja kuvas palvelun olennaisimmat osat. Tosin drafti-tasolla, mut kumminkin niin visuaalisesti ja yksityiskohtasesti, että siit saa sellasen kuvan, joka painuu aivoihin ja sit mitä tahansa sä näät, niin sä pystyt peilaamaan siihen.	Toisaalta ohjelmoijat arvostivat juuri visuaalista käyttöliittymädokumentaatio ta		

Tapsan mainittua parannuksesta, jossa Web10:n jatkovaiheiden määrittelyssä otettiin käyttöön vastavalmistuneen konseptin esittely koodareille ja muulle tekniselle väelle, Mikko jatkoi:			
Joo, sen allekirjotan, ett se oli todella hyvä, ett se (konseptien katselmointi) otettiin siihen viralliseen toimintamalliin (G:n kanssa). Se on just tommosessa iimeil-käytännössä se niinku huono puoli on se, että vaikka lähetät sinne meilin isolle ryhmälle ja laitat siihen liitteen, niin kaikki ei aina ehi sitä lukee. Ett kyl se vaatii sen systemaattisen tavan, ett nyt me käydään tämä läpi ja millään tommoses työversiossa ei ole kaikkia sitä informaatioo, joka on jo käyty (design)sprintissä läpi, eli sellanen, että se luetaan ja keskustellaan läpi, että mitä täs on ajettu, niin se on kyl ihan välttämätöntä. Esimerkiksi (tulevia) Nettiporukoiden ja Kenon toisen arvannon konsepteja ei muuten (ilman kokonaiskonseptin läpikäyntiä) pysty hahmottaan millään tavalla.	konseptikatselmointien tärkeys -> toisen asteen ymmärrys	Viestintäsuunnittelu ja vuorovaikutustaidot; konseptien katselmointi -> toisen asteen ymmärrys	
6. Kerro näkemyksesi Web10-vuorovaikutuksen parantamisesta ja parantumisesta?			
Paljon opittiin ja paljon parantu. Just se, ku opittiin tuntemaan toisemme ja sitten saatiin prosesseja viilattua.	tutustumisen myötä paljon opittiin ja paljon parantui	Oppiminen, vuorovaikutustaidot	
Must just semmonen kunnan kick off, jossa niinku oikeesti käydään läpi se (kattokonsepti), mielellään Veikkauksen johtokin ois voinu olla... oletin, ett se ois tapahtunu siel Mekassa. Se ois ollu yks tilaisuus käydä läpi se kattokonsepti ja sit niinku tavotetilat ja muut tämmöset.	Mekan kick-offissa olisi pitänyt esitellä kattokonsepti	Viestintäsuunnittelu, vuorovaikutustaidot, Mekan kick-offia ei hyödynnetty	
Ja sit jotenkin ehkä, ett ihmiset tutustus toisiinsa, niin oltas voitu tehdän yks semmonen workshop, jossa tehdään yhdessä semmosis sekatiimeissä, ett sä joudut tutustumaan kaikkiin. Silleenhän, kun aloitettiin kattokonseptoinnissa, niin oppi tuntemaan kaikki avainhenkilöt, sit se avainhenkilöiden määrä laajeni kun ruvettiin tekemään niitä design-sprinttejä.	Lisäksi olisi pitänyt pitää ideointi- ja konseptointihenkinen tutustumistyöpaja erikseen	Viestintäsuunnittelu, vuorovaikutustaidot, tutustumistyöpajaa ei pidetty	
Mut just se, ett siinähan oli kans mieletön apu, kun tuns Harrin ja Teemun ja kaikki tunnettiin toinen toisemme, ja sit ainakin pysty kysymään apua, ett hei mä tarviin tämmöstä ja tämmöstä, ett kenen kautta niit voi kysyä?			

Sit se me unohdettiin lähettää kaikille se (valokuviiin perustuva) tarkempi viestintäkarta, jos on valokuvat, nimi ja rooli... se, ett kun nimi saa kasvot ja sä näät niitä jossain palaverissa niin sä ymmärrät, ett kuka toi on ja muistat ne paremmin, ajatellen koko projektii.	valokuvallinen, roolien mukainen viestintäkarta unohtui	Viestintäsuunnittelu ja vuorovaikutustaidot: henkilöviestintäkarta valokuviiin	
Tapsa mainitsi, että alkoi kerätä valokuvia tarkempaa viestintäkarta varten, mutta se jäi tekemättä ja lähettämättä. Se on kuitenkin tulossa Vextra-yhteistyötilaan pysyväksi.	Tee pysyvä, henkilöviestintäkarta valokuviiin Vextraan		
Hei, tohon luottamusjuttuun vielä: yks semmonen selvä merkki, minkä huomaa projekteissa, ett luottamus on saavutettu, on se, että projetille syntyy oma huumori. Ett tekijät rupee, esimerkiksi niinku G:n ja meidän välille syntyy semmonen oma huumori... ja sitähän ei oo siin alussa, koska sä viel niinku tunnustelet ja opit toista ja sit niinku molemmat ollaan siin hiki päässä ja stressissä, niin sit suojaus putoo ja sit voidaan heittää läppää... ja se hakee niin muotonsa, ett mistä asioista ja miten voidaan niinku vitsailla, just varsinkin niinku Jutan, Mirkan ja Karrinkin kanssa.	Yhteinen huumori on merkki luottamuksesta	Vuorovaikutustaidot: yhteinen huumori	
Ja te ootte asiakkaina semmosia, että meil on poikkeuksellisen hyvä toimittaja-asiakassuhde. Kaikki ollaan niinku tekijöitä, ettei ei oo semmost tiettyä hierarkisuutta siinä vaan oikeesti ollaan tekijöitä yhteisessä projektissa. Ja sit se toisen kunnioittaminen, ett mä kunnioitan sitä, että teil on tietyt vastuut ja tietysti tuen kaikin tavoin sitä, ja sitä mä saan teiltä sitä samaa kunnioitusta.	Web10:ssä hyvä toimittaja-asiakassuhde	Vuorovaikutustaidot: asiakas-toimittajasuhde	
Vaikka mistä laskee, niin meillä luottamus syntyy nopeesti, kattokonseptoinnista lähtien, tunnettiin jo hyvin kun ruvettiin (kesälomien jälkeen 2009) paiskimaan. Se, ett se luottamus syntyy, on edellytys, ett tollaseen (kattokonseptiin) ylipäätään pystytään.	Web10:ssä hyvä toimittaja-asiakassuhde		63.

Attachment 7 A guide for communication during projects and creative cooperation at Veikkaus

A guide for communication during projects and creative cooperation at Veikkaus

WHO?—TO WHOM?



1. Rule of thumb

Veikkaus' staff and their partners in projects and other creative cooperation should discuss, plan, and agree on their mutual communication.

Grounds

According to earlier experiences, literature, and research, communication is a central resource in projects.

Communication and interaction are also among the core success factors behind high quality, productivity, and people's work enjoyment (motivation, wellbeing at work, and work satisfaction).

However, people often do not operate the way they would like to in practice. Shared operating principles that are documented can help to solve this problem.

Proposal

Those involved in a project or other creative cooperation should plan and agree on communication /interaction.

Two or three people need not plan their communication. But when there are several people, or people from different offices, it facilitates cooperation that interaction is agreed upon jointly and that the agreements are documented.

WHAT?



2. Rule of thumb

Experts make use of, e.g., the visual language of planning, design, and technology.

Design is perfected by active listening, dialogue, compressive thinking, and understanding. Communication entails visualisation, listening, dialogue, and building of shared understanding.

Grounds

The success of creative work is often measured in terms of people's interest and active approach to the products and services created. To succeed, it is necessary to achieve shared, compressive thinking and understanding.

Experts enrich their own understanding by drawing on each other's understanding, together with the understanding of the other parties involved, e.g., customers.



3. Rule of thumb

The language of planning/design or technology often uses visualizations to present large entities and operational wholes in a concise form. It is necessary to invest especially in the understanding of such visualizations. Active listening, dialogue, and synthesis will prove helpful in that endeavour.

Grounds

Shared, compressive understanding does not refer to the exchange of opinions, but rather to an opportunity to grasp the issue at hand in a compressive way - for example, to see the plan that has been made from the customer's /user's perspective and to reach a wider understanding together than would be individually possible.



4. Rule of thumb

Listening, interpretation of the visual, dialogue, and understanding are supported by goal-oriented conversations, meetings, phone, web, and video conferences, as well as instant messengers. They support the visual-auditory interaction and building of shared understanding.

Grounds

The language of design and technology and the more and more complex operating environment that works at an increasingly fervent pace requires smoothness even in planning. Images, conversations, and crystallizations reveal more than hundreds of lines of text. Text is, of course, also necessary – but what counts is its quality and amount.



5. Rule of thumb

Email, when used properly, also supports 'listening' and thinking. Email messages can,

e.g., include image attachments that are referred to in the subject line or in a summary, synthesis, or question in the text part.

Emails should focus on one thing at a time and communicate as efficiently as possible.

Grounds

The email is a handy tool for light documentation in creative design. It may combine images with explanatory texts, and even voice, if necessary (spoken notes as an audio file).



6. Rule of thumb

Experts and project managers should draft a joint communication plan with the help of this guide in the planning phase of projects or other forms of creative cooperation.

Grounds

Communication is a central resource in projects. Communication and interaction are also among the core success factors of creative cooperation behind high quality, productivity, and people's work enjoyment.

In the hustle and bustle of working life, people do not always act the way they would like to. Communication and interaction are issues too important to be addressed ad hoc only. Shared, documented operating principles are of great benefit.

WHY?



7. Rule of thumb

Interaction in cooperation, when planned and agreed upon, helps projects and other creative cooperation to succeed. A communication plan works as a check list of interaction. The plan can be accommodated, if necessary, to help people in different stages of interaction and the changing circumstances.

HOW? - By drafting a communication plan!

MODEL FOR THINKING UP A COMMUNICATION PLAN



1. On people and roles

We will first talk about communication, its importance and value as a working tool in the upcoming project or cooperation. Then we will draft a simple **communication plan**.

In order to ensure commitment, we will plan and agree on communication in every

project and other form of cooperation separately. Otherwise we are stuck in our comfort zones; and our behaviour and accustomed ways of acting will never evolve. We will start with an overview of the roles and contact details, e.g.:

Name	role(s)	tel.	skype	email etc.
kamil.rembalski	technical lead	kamil.rembalski@gtech.com
mikko jäppinen				
teemu kurri				

We will identify the people who are working in the most concrete and close cooperation with each other. Then we will draw up a visual communication chart containing everybody's photo, roles, contact details, and cooperative relations, e.g.:



2. On building mutual trust

We will reflect on mutual appreciation and trust as the basis for cooperation, e.g., how everyone is committed to the building of trust for their part.

We will answer the question:

How do you build trust in this project?
tapani: I will arrange a casual kickoff event to everybody, introducing everybody to each other, together with their roles and contact details. I will also keep in touch with everyone and try to meet them face to face as often as possible, giving encouraging feedback. In addition, I will let people know about the ending party of the project right in the beginning :-)
risto: I will act as an active 'ice breaker' and a boundary spanner.



3. On ensuring common language and understanding

We will talk about the building of a common language and understanding, as well as the use of communication methods that support listening and understanding.

We will answer the question:

How do I best communicate (tell about, ask, comment on, answer) visual and /or technical plans so that the whole team will benefit and understand as much as possible?



4. On shared communication practices/ etiquettes

We will note down our suggestions for good practices by communication methods:

4.1. Conversations about brainstorming, concept design, or planning, e.g.:

- listening, encouraging, asking, checking
- making notes, documenting
- paying attention to schedules and time allocation

4.2. Meetings, e.g.:

- acting in group situations, paying attention to less talkative people
- listening, encouraging, asking, checking
- making notes
- paying attention to schedules, cycles (daily?), purpose, preparations, and time allocation

4.3. On the phone, e.g.;

- listening, encouraging, asking, checking
- making notes
- paying attention to time allocation

4.4. Web and video conferences, e.g.:

- acting in group situations, paying attention to less talkative people
- listening, encouraging, asking, checking
- making notes
- paying attention to schedules, cycles (daily?), purpose, preparations, and time allocation

4.5. Instant messengers, e.g.:

- 'listening', encouraging, asking, checking
- principles of copying and storing of the 'conversations'
- paying attention to time allocation

4.6. Blogs, micro blogs

4.7. Cooperation facilities, e.g.:

- principles of communication, answering, and commenting
- principles of archiving documents

4.8. Use of email, e.g.:

- principles of using the fields 'recipient', 'cc' and 'bcc'
- principles of wider distribution
- principles of the use of email lists
- principles of the use of subjects
- principles of sending attachments
- 'one thing at a time' principle
- principles of forwarding; NO messages forwarded without a synthesis about the topic
- principle of making a synthesis in all responses
- principle of limiting the length of individual messages
- principle of number/ cycle of emails (from certain people to certain other people)

The email burden on one individual must be taken into account.

An expert will not be able to deal with more than one email per working hour, since there are other things to do, as well.

The principles of a common archiving and destroying policy.

Communication practices and etiquettes:

Conversations about planning etc.	
Meetings	
On the phone	
Web and video conferences	<ul style="list-style-type: none"> • skype
Instant messengers	<ul style="list-style-type: none"> • office communicator • gmail
Blogs, micro blogs	
Cooperation facilities	
Use of email	